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Saturday 30 March 2013

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MODELS



PAGE 43



13 >

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ON TEST



PAGE 51

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TECHNIQUE



PAGE 18

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PAGE 55

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Amateur Photographer For everyone who loves photography

SOME people get very snobby about cameras, believing that to be capable of taking a picture worth looking at one has to spend a certain amount of money or buy a certain type of kit. I'm not sure things have ever been any different, because when I look back through the archives of *Amateur Photographer* there are stories of full-frame owners looking down on APS-C sensors, film junkies turning their noses up at digital cameras, medium-format carriers sneering at 35mm users and glass-plate fanatics giggling under their dark cloths at the idea of flexible emulsions smeared on nitrocellulose strips.

All this wouldn't matter so much except that those who do not own or use the snobs' favoured type of

equipment can feel more than a little intimidated by their supposed shortcomings. It is often the case that those most concerned with camera status have been taking pictures for some time, and those with 'lowly' cameras are beginners who are easily put off the club or the hobby. These days there's a certain amount of this attitude directed towards compact system cameras, and more so bridge cameras, even though they are perfectly good machines – as Tim Coleman demonstrates in his test on [pages 43–47](#).



Damien Demolder
Editor

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IN AP 9 MARCH WE ASKED...

How do you view your finished images?



YOU ANSWERED...

A In print	23%
B On the computer	69%
C On my tablet	3%
D On a TV	3%
E On the camera	1%
F Via a projector	1%

THIS WEEK WE ASK... Do you think bridge cameras are worthy machines for good photography?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Nikon
School



The Nikon School will offer courses from beginner to advanced

See page 7



Iconic camera uncovered • Prized 'pre-production' model



**WORLD
EXCLUSIVE**

RARE NIKON F GOES ON SALE FOR £1/4M

A RARE Nikon F camera, believed to be the earliest black pre-production version of the company's first SLR, has gone on sale in London for £250,000.

The black Nikon F carries the serial number 6400077 and was one of around 100 pre-production units offered to photographers and journalists for testing, before being released onto the general market in 1959, according to Nikon dealer Grays of Westminster.

Speaking exclusively to AP, the store's founder, Gray Levett explained that the camera was discovered overseas by Japanese camera expert Toni Kowal.

'It is an almost unbelievable find and, to the best of our knowledge, the earliest black body to have ever surfaced on the international market,' said Levett.

'Not only is it one of the first Nikon Fs, but it is also fitted with a rare cloth shutter, which [Nikon] changed to titanium as soon

as commercial production began.'

The Nikon F was first unveiled to the world's press in March 1959, quickly winning a global reputation as a 'professional workhorse' camera.

'The Nikon F found fame in the hands of many a photojournalist in Vietnam, saved lives, stopped a bullet... the stories go on and on... and so does this legendary camera,' states *McKeown's Price Guide to Antique & Classic Cameras*.

Among the camera's users was war photographer Don McCullin, whose Nikon F was damaged by a sniper's bullet in Cambodia in 1970.

AP Editor Damien Demolder said: 'The Nikon F was one of the most significant cameras of last century, and in the history of photography as a whole, so the discovery of such an early version is quite something.'

'There are thousands of professionals who would have used this camera model for most of their career as, amazingly, it was in production for almost 14 years – so this find will touch the hearts of retired photographers around the world.'

There is a thriving market for collectable cameras which, explained Levett, are 'fast becoming investor items'.

Last year, AP revealed the sale of a Fisheye-Nikkor lens, also put up for sale by Grays of Westminster, for £100,000.

Levett added: 'Over the past five years, we have scoured sources around the world to put together the finest collection of exotic Nikon collectibles ever offered by a single retail outlet.'

For security reasons, the camera is being held in a safe at a bank.

The £250,000 pricetag includes a rare 'Tick Mark' 50mm f/2 Nikkor-S lens, worth around £900, adds the store.

Would-be buyers should contact Grays of Westminster on 0207 828 4925.

SNAP SHOTS

STOP PRESS

● As we went to press, Canon announced the EOS 100D, which it claims to be the smallest and lightest DSLR on the planet. Canon says the 100D is 25% smaller and 28% lighter than the current EOS 650D. It is targeted at users seeking traditional SLR features, such as an optical viewfinder. It will be trumpeted as 'a DSLR you'll never want to leave behind'. See next week's *News* for full details.

● Samsung has confirmed that its NX300 compact system camera, showcased at CES in January, will cost £599 in a kit that includes a 20-50mm lens. The camera is officially due out at the end of March and will include Near Field Communication Wi-Fi.

CANON REVAMPS 9000F SCANNER

CANON plans to launch a new flatbed scanner in April that is designed to scan a strip of 12 35mm negatives or four mounted slides in a single scan.

The CanoScan 9000F Mark II, priced £219, can also accept 120-format film (maximum 6x22cm), scanning at a maximum resolution of 9600x9600dpi.

Canon claims that the 9000F Mark II

can scan 35mm negatives (at 1200dpi) in around 18secs.

Designed to be simpler to use than its predecessor, the 9000F Mark II offers 'one-touch scanning' via seven EZ buttons on the front of the unit.

Also included is 'stitch assist', which aims to allow A3 photos to be scanned in two parts and then stitched together seamlessly.



Do you have a story?

Contact Chris Cheesman
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A week of photographic opportunity

PHOTODIARY

**Wednesday
27 March**

EXHIBITION Iraq: Photographs by Sean Smith, until 2 February 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

EXHIBITION Places & Edges by Joachim Brohm, until 4 May at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.



Thursday 28 March

EXHIBITION Cairo to Constantinople: Early Photographs of the Middle East, until 21 July at The Queen's Gallery, Palace of Holyroodhouse, Edinburgh EH8 8DX. Tel: 0131 366 5100. Visit www.royalcollection.org.uk.

EXHIBITION Tom Wood: Photographs 1973-2013, until 16 June at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Friday 29 March

EXHIBITION Thresholds, by various photographers, until 26 April at Belfast Exposed, Belfast, Northern Ireland BT1 2FF. Tel: 0289 023 0965. Visit www.belfastexposed.org. **EXHIBITION** East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk.

**Saturday
30 March**

EXHIBITION Studio Sitings: Photographing Royal Academicians, until 2 June at Leighton House Museum, London W14 8LZ. Tel: 0207 602 3316. Visit www.leightonhouse.co.uk.



DON'T MISS Jousting Tournament (at noon and 3pm until 1 April, adult entry £5) at Royal Armouries Museum, Leeds LS10 1LT. Tel: 0113 220 1999. Visit www.visitleeds.co.uk.

Sunday 31 March

DON'T MISS Photographs by Exmouth Community College students, until 10 April at A la Ronde, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Monday 1 April

EXHIBITION Landmark: The Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 836 7613. Visit www.somersetshouse.org.uk. **DON'T MISS** Medieval Siege, Fair and Farmers Market (10am-5pm, adult entry costs £12.50) at Hedingham Castle, Essex CO9 3DJ. Tel: 01787 460 261. Visit www.hedinghamcastle.co.uk.

Tuesday 2 April LATEST AP ON SALE

DON'T MISS Format 13 International Photography Festival, until 7 April in Derby. Tel: 01332 290 606. Visit www.formatfestival.com. **EXHIBITION** The Tannery, until 23 June at Royal Albert Memorial Museum & Art Gallery, Exeter, Devon EX4 3RX. Tel: 01392 265 858. Visit www.rammuseum.org.uk.



A 14MP model with '1950s' looks

MINOX UPGRADES MINIATURE CLASSIC

GERMAN camera maker Minox has released a new version of its miniaturised digital classic cameras.

The Minox DCC 14.0 boasts a 14-million-pixel imaging sensor, 2in LCD screen, SD memory card storage and a detachable optical viewfinder.

The camera, which has gone on sale in the UK priced £169, is compatible with an optional flash, plus wideangle and teleconverters.

Its 7.44mm lens is designed to deliver the 35mm viewing angle equivalent of a 45mm optic.

'A chrome-plated brass lens cap, with original classic look of the 1950s, is a stylish feature that also protects the lens,' claims the firm.

The Minox DCC 14.0 comes in a satin-lined wooden box.

For details, call 01582 635 544 or visit www.minox.co.uk.

ITALIAN PAPARAZZO SHOT DEAD IN SUSPECTED HIT

MURDER-SQUAD detectives are investigating the death of a celebrity photographer who was shot in the head while jogging in Rome.

Paparazzi photographer Daniele Lo Presti, 43, who worked for Italian news agency LaPresse, was found dead on a cycle path last month with a bullet in his head.

His body was discovered in the Testaccio district of Rome, the city in which Lo Presti lived and worked.

Police arriving at the scene had initially

thought he had fallen from a bridge, perhaps after falling ill.

But doctors later found a bullet lodged in his skull.

A colleague told LaPresse that the photographer had been relaxing outside a local restaurant shortly before the shooting.

He had been due to meet up with friends to go jogging.

The friends reportedly arrived on the scene after the suspected murder, and identified the photographer whose body had been covered in a white sheet.

SNAP SHOTS

● Independent lens maker Sigma has confirmed that its 19mm f/2.8 and 30mm f/2.8 lenses, for micro four thirds and Sony E-mount cameras, will go on sale in late March, priced £189.99. Meanwhile, Sigma's new 30mm f/1.4 DC HSM lens for DSLRs will cost £499.99. It will be out in a Canon mount in late March and Sigma mount in early April. A Nikon version is also due, at a date to be confirmed. The lenses were unveiled at the CP+ Camera & Photo Imaging show in January.

● Reuters photographer Phil Noble has won Photographer of the Year at the UK Press Awards. Andy Hooper, a photographer for the *Daily Mail*, clinched the sports photographer crown. The awards are organised by the Society of Editors.

● A 'larger-than-life' former press photographer has died aged 81. Gordon Rule, who was a photographer at *The Scotsman* newspaper, also served as a deputy picture editor on *The Herald*. He died in Glasgow after suffering several strokes, reported holdthefrontpage.co.uk.



Do you have a story?

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Courses for all in central London, near Oxford Circus

NIKON MOVES TRAINING TO NEW LONDON 'SCHOOL'

NIKON has unveiled plans to open a Nikon School in central London, to help photographers 'learn, explore and maximise their creative potential'.

The school, which will be near Oxford Circus, will offer courses 'from beginner to advanced', as well as product-specific training, according to Nikon.

The Nikon School is scheduled to open on 9 April and will replace training provided by the firm at its office in Kingston-upon-Thames, Surrey.

It will be open weekdays from Tuesday-Friday, and will offer training on Saturdays.

Nikon says it will also use the venue to host workshops designed to inspire photographers.

Nikon UK general manager John Walshe said: 'By creating a Nikon training facility in



the heart of central London, we are able to offer everyone increased access to the very latest Nikon equipment in a fantastic photographic environment.'

The Nikon School will be based at the Nikon Centre of Excellence, which will aim to serve as a meeting point and technical support area for professional photographers who are members of the

Nikon Professional Services group.

Last month, Nikon said it wanted to inspire more people to take up photography using DSLRs (see *News*, AP 9 March).

Speaking at the recent launch of the Nikon D7100, Walshe said that less than half as many UK consumers (77 out of every 10,000) own a DSLR compared to Switzerland, where 163 per 10,000 people have one. Germany also beats the UK, with 113 DSLR owners per 10,000 people.

The Nikon School and Centre of Excellence will be located at 63-64 Margaret Street, London W1W 8SW.

To claim a £20% discount, visit www.nikon.co.uk/training and type in acic2kfojh as the promotional code.

The offer ends on 1 May 2013.

DOZENS HAD PLANNED TO RESCUE JESSOPS SHOPS

THIRTY-SIX parties were interested in saving Jessops as a 'going concern', with the reopening of some stores considered, after administrators pulled the plug.

It has also emerged that the 187-store retailer, which collapsed in January owing around £80m, made a loss of nearly £9 million in the 11 months before administrators stepped in.

The Jessops name, brands, website and domain names, along with intellectual property and customer databases, were eventually sold to a joint venture set up by entrepreneur Peter Jones and restructuring specialist Hilco, for £1.4m on 30 January.

A total of £525,000 was paid for intellectual property rights.

Jones – who is rumoured to be interested in reopening some Jessops shops – has so far not responded to AP's requests for comment.

Customers and suppliers are among unsecured creditors who will likely lose more than £48m as a result of 'insufficient funds to enable distribution', Jessops administrator PwC has said in a 'statement of proposals'.

Meanwhile, PwC is set to report on the conduct of Jessops' directors, as part of its statutory duties as administrator, according to an informed source.

The group to which Jessops belongs (a collection of more than 30 companies controlled by Jessops' parent company, Snap Equity Limited) made a loss of £8.8m in the period 2 January–25 November 2012.

This compares to a group loss of £5.1m in the previous 12 months, according to a report filed at Companies House.

PwC was contacted by more than 130 parties interested in buying parts of the company, with 36 interested in saving it as a 'going-concern acquisition'.



'POINT-AND-SHOOT' SALES ALMOST HALVE

SALES of 'point-and-shoot' digital cameras almost halved in January compared to the same month last year, with the demise of Jessops reflecting how badly the UK photo market has suffered, say analysts.

UK consumers bought 46% fewer basic digital cameras, largely driven by competition from cameras built into

smartphones, according to GfK Retail and Technology UK Ltd.

GfK classes a basic 'point-and-shoot' model as a fixed-lens compact with an optical zoom under 10x.

In value terms, the UK's photo sector fell 20.7%, month-on-month, with online sales slumping 10.4% compared to January 2012.

A GfK spokesman said: 'The loss of a major retailer shows how much this sector is suffering – not helped by the fact that the key product category (digital cameras) remains under fierce cannibalisation from today's mobile and smartphones.'

The UK photo market fell 9.2% in value for the year to January 2013 compared to the previous 12 months.

AP
THIS
WEEK
IN...

1957

During happier times at Eastman Kodak, the company's US-based headquarters was the venue for the Combined Societies' Exhibition. 'It will be only the third exhibition of contemporary European photography seen in the States since the war,' declared AP. 'The function of this particular exhibition is to present good photographs to as wide a public as possible – photographers and non-photographers alike.' The Combined Societies mainly showcased European photography. There were 81 exhibits from the Continent, two from Britain and 22 from the Americas.



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£2,000-2,500 estimate not reached

KORDA'S 'FAVOURITE' PHOTO FAILS TO SELL

IMAGES captured by Che Guevara photographer Alberto Korda have raised thousands of pounds at auction, but a portrait said to have been his favourite failed to sell.

A photo of Fidel Castro and Che Guevara fishing (see above) went under the hammer for £3,600, the most paid for a single photo in the sale of 55 Korda photographs.

The rare image of the former Cuban leader with the iconic revolutionary was captured off Havana in May 1960.

The 14.25x16.25in gelatin-silver print fetched £4,300, including the buyer's premium.

Two years ago, a print of the same image fetched £6,600 (hammer price).

The photo was among vintage images from a collection belonging to the photographer's daughter, Norka Korda.

A full-length portrait of Castro in the mountains in 1962 raised £2,900.

However, ten of the 30 lots failed to sell at the time of the sale, including a 1959 portrait of a girl with a wooden doll (right), described as Korda's favourite image, leaving the Gloucestershire auctioneers, Dominic Winter, disappointed.

Before the auction, Norka Korda told Dominic Winter: 'My father was looking for locations to take fashion photos, and he found this girl, Paulina... It was published on the front page of

a local newspaper denouncing the poverty of the countryside and of the children that didn't have more than a stick of wood for a doll and a piece of paper to clothe them with.'

'This image prompted the inhabitants of Havana to buy masses of toys to send as presents to the children of rural Cuba. It was my father's favourite.'

Korda rarely referred to or exhibited early non-political photographs after he became famous for his photographs of Fidel Castro and Che Guevara, explained auctioneers.

In total, the archive raised £33,000 including buyers' premium.

The Cuban photographer Alberto Korda died in 2001.



Korda's 1959 photo of a girl with a wooden doll had been expected to fetch up to £2,500, but failed to sell



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
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CLUBNEWS

Club news from around the country

ATHERTON & DISTRICT AMATEUR PHOTOGRAPHIC SOCIETY

On 28 March, the Society's president Len Hudson is due to deliver a free presentation looking at the past 75 years. The event begins at 8pm and is also open to non-members. It takes place at the Atherton & District Amateur Photographic Society Clubroom, Back Stanley Street, Atherton, Greater Manchester M46 0SX. Members meet on Thursday evenings at 8pm, and the society welcomes all visitors. Visit www.adaps.org.uk.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



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BOOK

The Beatles: On the Road 1964-1966

By Harry Benson. Taschen, £44.99, hardback, 272 pages, ISBN 978-3-8365-3322-5

IN THE mid-1960s, Beatlemania was in full swing. The Fab Four had just come off their legendary performance on the Ed Sullivan Show and they were preparing for their first feature film, *A Hard Day's Night*. Scottish photojournalist Harry Benson accompanied the Beatles for a couple of these chaotic years, and he captured some iconic images of the group on tour. The four are composing songs in hotel rooms on one page and being mobbed by their screaming public on the next, before disembarking a plane at JFK airport to hordes of journalists and photographers, most of whom must have been seething with envy at Benson's superlative vantage point on the steps behind the band. Beatles fans will be delighted by this massive tome.



WEBSITE

www.documentography.com



DOCUMENTOGRAPHY describes itself as a collective of photographers, working in different fields and different countries to explore social, political and cultural issues around the world. The photographers – Guilhem Alandry, Anna Kári, Muzi Quawson, Magali Corouge and Eduardo Martino – provide a mix of styles. Most absorbing is the 'Stories' tab, featuring reportage series by each of the photographers. Updates have slowed in recent months, so this probably isn't a site you can frequently refer back to, but there's enough in the archives for a good browse.



CONDENSED READING

A round-up of the latest photography books on the market



BOOK

Fotografie Portfolio No 69: Nadav Kander

By Nadav Kander. TeNeues, £26.95, hardback, 96 pages, ISBN 978-3-652-00070-3

THE LONG-RUNNING Fotografie Portfolio series turns to art photographer Nadav Kander, whose portraits of the famous have deservedly won much acclaim over the years. The book is divided into three sections. First is Landscapes, where we see Kander's trip along the Yangtze River in China, as well as images from Russia and the USA. Kander tends to pull back on these shots, allowing his subjects to fill a small portion of the frame, and the book's large format suits this approach perfectly. Second is Portraits, a gallery of famous faces (see Robbie Williams, right) brought to life with elegant, restrained compositions. Last is Bodies, a series of stylised nudes that is less accessible than the other works but still interesting. This is a strong tribute to a worthy photographer.

Amateur Photographer
★★★★★



Donald Weber & Maciej Dakowicz



EXHIBITION

Until 30 April. White Cloth Gallery, 26 Aire Street, Leeds LS1 4HT. Tel: 0113 218 1923. Website: www.whiteclothgallery.com. Open Mon-Sat 11.30am-8pm. Admission free.

DONALD Weber and Maciej Dakowicz make an unusual pair for an exhibition, but given that they have both produced images of superior quality there is every reason to pay it a visit. Dakowicz is featured with his excellent 'Cardiff After Dark' series, depicting drunken revelling in the Welsh capital, the book of which was reviewed in AP 11 November 2012. Weber's 'Interrogations', a series of portraits taken inside an unnamed police interrogation room in Ukraine, hits a little harder. Lost, scared-looking people sit alone, their serious circumstances belied by the absurd floral wallpaper behind them. It's sobering and makes this excellent exhibition a must-see.



● PHOTOCINEMA: THE CREATIVE EDGES OF PHOTOGRAPHY AND FILM

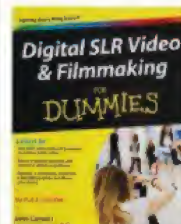
edited by Neil Campbell and Alfredo Cramerotti, £29.95 'Photocinema' is a difficult concept to explain, and the editors state up front that this book does not offer a concrete definition. It could be said to be an exploration of the relationship between still and moving images, and the critical essays herein do go some way in that direction. If you're willing to dive into a scholarly work, this could be worth a look.



● **BLACK & WHITE PHOTOGRAPHY FIELD GUIDE** by Michael Freeman, £8.99 Although this guide is compact, Michael Freeman packs in plenty of information. The images are well sized considering the small pages – just large enough to suffice as visual aids. Freeman deals with the history of black & white as well as its role in digital, and that makes this book a good companion for budding mono artists.



● **BLUE RIDGE PARKWAY** by Jerry D Greer, Nye Simmons and Charles W Maynard, \$29.95 (around £19.80) The Blue Ridge Parkway is known as 'America's Favourite Drive' and the landscapes in this book are excellent. Particular highlights are the panoramas, which are allowed to spread luxuriously across wide double-page spreads.



● **DIGITAL SLR VIDEO & FILMMAKING FOR DUMMIES** by John Carucci, £21.99 Video-recording capabilities on DSLRs are continually improving, and many users are beginning to embrace this additional function on their cameras. As you would expect, this book is very thorough on the basics, and gives realistic assessments of what the DSLR can and cannot accomplish in terms of filmmaking.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



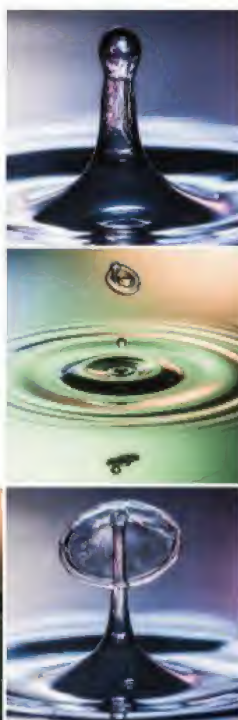
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GREAT GEL COMBINATIONS

I very much enjoyed the article on using lighting gels (AP 9 March), and loved the tip about combining two gels to obtain a new colour, as this was something I had not considered. However, one thing the article didn't mention was that you can combine two or more gels using different light sources to create complementary colouring effects.

While probably not something you would want to try for portraiture, or indeed most still-life subjects, I've previously used this technique in combination with my high-speed photography set-up. I've found that certain combinations of lighting gel work very well together. In particular, I think the green and gold combination, and the pink and blue combination, are very pleasing. I've included a few images so you can judge for yourself!

Ian Grainger, Hampshire



ALL PICTURES © IAN GRAINGER



*IN A CHOICE OF COMPACT LASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur.photographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

IN PRAISE OF OLYMPUS

I am very disappointed that no one has bothered to point out to John and Anna Heywood (*Letters*, AP 9 February and 23 March) that professional-standard, weatherproofed DSLRs with swivel screens and pop-up flashes have been available from Olympus in the guise of the E-3 and E-5 for many years.

The rest of the field is only just catching up with this innovation. As a result, I am still waiting for the other manufacturers to bring this feature to the upper end of their ranges before I give up on my beloved Olympus gear.

Paul Wild, Essex



© CSILLA SZUCS

SPACED OUT

In *Appraisal* AP 9 March, AP Editor Damien Demolder examines a photograph by Csilla Szucs of an oval building, taken from ground level looking up a prominent extended section of the building, into white sky. He then decides to swap the natural sky for a black one, totally changing the concept of the picture (see above).

In Csilla's picture I can see the building stretching upwards to the sky surrounding the area in which the photographer must be standing. In the Editor's version it is quite different, as the prominent section of the building becomes the floor, with the other walls of the building curving round to form the gadget and screen-laden walls of a spacecraft, from which the photographer (and viewer) are looking out into the starry night sky of some distant galaxy.

Damien admits that he 'just got a little carried away'. Well, he carried me away too, on a spacecraft – which wasn't what he appeared to want when he said, 'We can now sit back and enjoy the shapes of the building a little more without having our eyes pulled away all the time!' Mine got pulled far away, beyond the troposphere he mentioned, right into space!

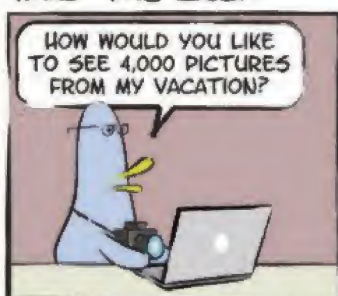
Jill Beeton, Essex

TALENTED AT TWO

I recently read a letter in AP about a man encouraging his seven-year-old son to take photographs (AP 16 March), and I just wanted to express how important I believe helpful encouragement is for young, or just new, photographers.

For Christmas 2012, my wife and I bought our son (then two years and nine months old) his first camera. He has been snapping away at everything ever since, so we decided to do something with these

What The Duck



<http://www.whattheduck.net/>



pictures that he can look back on in years to come. We started a blog (<http://eric-cam.blogspot.co.uk>), where we regularly publish some of his better results. It is my hope that this record of achievement will help encourage him in the future if he decides to continue with photography as a hobby or as a job.

Alex Burnham, via email

He has some great shots, although I'm surprised he puts up with the chromatic aberrations his camera produces. I think he needs an upgrade – a Nikon D800E? – Damien Demolder, Editor

WHY SO MISTY-EYED?

Although I had an Olympus Trip in the 1980s, I can't understand why your readers go so misty eyed over them (*Letters*, AP 2 and 16 March). While it had a cracking lens, you could never be sure if the zone focus was seeing the world as you wanted to. The fixed viewfinder was hit and miss for close-up composition, and the 'go, no go' light cell exposure was no better than a box camera. I traded up to a Pentax P30N and never looked back, and my pictures were far better, too.

Andrew Redding, South Yorkshire

NO STOPPING PROGRESS

John Cooper asks, rhetorically, 'Who's problem is it now?' (*Letters*, AP 16 March). I am afraid that the answer is 'His own'. Mr Cooper seems to belong to the growing number of photographic retailers and professional photographers who think they have some God-given right to make a living from their chosen sphere of work.

They do not. Areas of work that may have provided a living in the past will cease to do so as markets change. Mr Cooper finds plenty of excuses for the independent photographic retailers going out of business, but he omits the main one – we, the

amateur photographers of Great Britain, no longer want or need them. It was not just chain stores like the now-defunct Jessops that sounded the death knell for the independents. Every week in AP there are many pages of advertisements by major retailers such as Park Cameras, Wex, Mifsuds, Fjordes and others, all offering cameras and accessories at prices far below those of the old-style high-street shops. Add the advent of online retailers such as Amazon and the fantastic range of goods available on eBay, and you have to ask why any sane photographer would choose to pay higher prices just to support Mr Cooper and his ilk.

At one time, the answer might have been 'to obtain expert advice'. But that, too, has become redundant as a much wider range of advice and guidance is now available online, not least from the many excellent discussion forums, such as that run by AP. No, we may regret that once-loved, outdated retailing models are disappearing into the mists of history, but there is no stopping progress and the huge benefits it brings us.

James D Brown, Moray

What does everyone else think about this? – Damien Demolder, Editor

THANKS FOR THE GIFT

Thank you for the free test and calibration target cards that came enclosed with my copy of AP 16 March. I found them very useful. In fact, they arrived at an opportune time, as I am putting together a training programme for beginners to our club (Bookham). It is one of the most useful gifts I have seen for a long while. Many thanks, once again.

Keith Hughes, Surrey

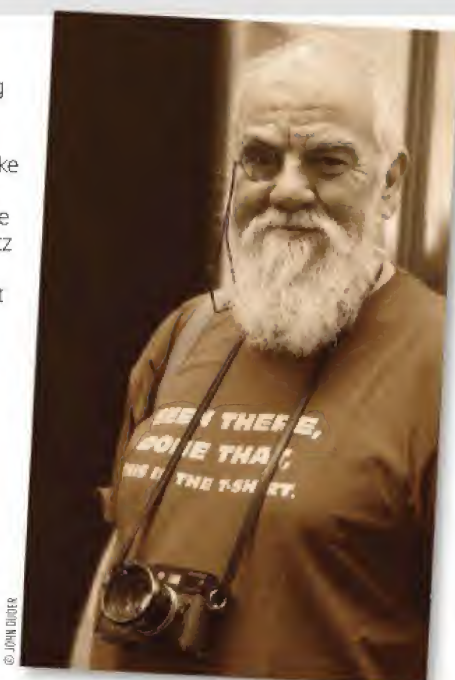
I'm glad you are enjoying the cards, Keith – Damien Demolder, Editor

DESTROYING THE MYTH

I don't always visit the Focus on Imaging show these days, despite living close to the NEC, but a trip earlier this year was well worthwhile. It's the people who make it a good day, and for me the highlight was spending around 45 minutes on the AP stand, gossiping with Frances Schultz and Roger Hicks (pictured right).

It is a delight to destroy the myth that Roger is a curmudgeon, who is over-opinionated and out of touch (though Frances is, as I'd imagined, quiet, competent and charming, as well as being a startlingly good photographer). It should have been possible to work out that a man married to Frances would have to be urbane, charming and a fine raconteur. If you publish this, however, I may well have to avoid Focus altogether next year, for fear of a vengeful columnist who clearly cherishes the erroneous myth...

John Duder, West Midlands



BACK CHAT

AP reader Neil Taylor thought he was over his camera snobbery, until he was faced with the choice of going digital

IF I WERE a betting man, I would wager good money that almost every reader of *Amateur Photographer* can recall all the cameras and lenses they have owned or lusted after, and the reasons why. However much we try to deny it, we are all camera snobs and so willingly lay ourselves open to manipulation by marketeers, manufacturers and the media in an environment where cameras are increasingly viewed as fashion items rather than tools.

My long-held thoughts on our predicament were confirmed during a visit to one of the smallest zoos in Britain last summer. The concentration of full-frame DSLRs almost outnumbered the animals and, at first, I was puzzled by such imaging potential to shoot a sneezy porcupine. Yet non-stalking observations led me to believe that their owners (equipped, of course, with matching straps and bags) were at the poseur end of the photographic spectrum, seeming to be more interested in posturing than photography.

In case you think me aloof and detached, let me explain my story. I was given my first SLR as a birthday present in the early 1980s and a few years later I decided to start work on a serious project, which absolutely required a more up-to-date model that gave good but not superior service for a couple of years until I became so serious that only a black German camera with a red dot could match my earnestness. Almost 20 years later this camera is still my tool of choice. Latterly, though, I began to notice that for 90% of the time it was impossible to tell which slide belonged to which camera, and in a perverse response I began using older and less sophisticated equipment with some success, placing shots in magazines taken on a Chinese-made TLR, a 60-year-old British folder, and film and digital compacts.

So, am I cured of my snobbery? I thought so, until I started looking for a digital model to complement my existing cameras and found myself rejecting several as they were not as well built as a Zenit E. My outsider's view of contemporary photography has given me an overview of how manufacturers currently treat us: a major brand updates its flagship model by increasing the sensor's capacity by 5.68% over its predecessor and expects us to flock to upgrade; another introduces an innovative model and six months later introduces a companion with identical characteristics, but at two thirds of the price. This is fine for the undecided, but tough luck on the keen early adopters.

Perhaps it should be pointed out that for many people, mobile devices have already replaced cameras and that we, the people putting money into the photographic industry, should be cherished and treated with more respect. At the moment they need us far more than we need them.



PHOTO INSIGHT

Italian reportage
photographer Fausto
Podavini talks us through
his moving image of a
married couple living with
the spectre of dementia

THE ISSUE of people living with dementia is a subject that has interested me for a long time. As I worked in the field of social reportage for many years, I tend to look for issues that may not necessarily be widely discussed. The most difficult part of working in reportage, particularly as a freelance photographer, is finding stories to tell. Dementia stood out to me because it's something that doesn't just affect the person who has been afflicted by the disease – it touches everyone around them.

We are all aware of dementia, but often we choose not to acknowledge it. Perhaps something about the nature of losing control of our own minds scares us. Dementia is not a popular theme to explore. It usually lies hidden within the four walls of a home,

thus remaining very private.

The couple you see in this photograph are Mirella and Luigi. They had been together for most of their lives and lived in Rome. In fact, when I took this image they had been married for 43 years. When I compare the number of years they have spent together with my own life, I realise that I'll never be able to reach a target like that. They married in the 1970s and were a couple who had strong values and true feelings of devotion. They carried that through the rest of their lives together.

When you work in reportage, it can be tricky approaching people you're interested in photographing. If people already know you as a photographer, the task is a little easier as they have some idea of what to



FAUSTO PODAVINI

Born in Rome where he still lives and works, Fausto Podavini's passion for photography began when he was 18. His first job was as an assistant and studio photographer, then he worked on ethnological and social reportage. In 1992, he worked at the photography museum at Tor Vergata University in Rome, and then studied at the John Kaverdash Photography Academy in Milan, taking a master's degree in reportage. Podavini left studio photography to dedicate himself exclusively to reportage, and is now a freelance photographer, collaborating with a number of NGOs.

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**Fausto Podavini
was talking to
Oliver Atwell**

'The project is a meditation on devotion and then, through that, Alzheimer's'

devotion, love, pain, battle and resignation. That can often happen when you are putting a project together – in the shooting stage you realise the potential of your images and then in the editing stage you see if it lives up to that.

This shot was taken when I was in the bathroom with Mirella and Luigi. I was waiting in the corner of the room while Mirella was helping Luigi wash himself in the shower. As the bathroom was very small and I didn't have much room to move around, I was forced to shoot their reflections in the mirror. There wasn't a large field of view to work with. There was also a lot of steam in the air, so it wasn't an easy shot to get.

I began to see the image come together slowly through the viewfinder of my camera. I could see the reflections in the mirror on the left – although there was a lot of condensation – and I also noticed Mirella's image in the smaller right-hand mirror. I shifted slightly to ensure that I got both mirrors into the frame, and after a while the image in the left mirror began to clear.

The composition of the image is simple yet well structured. I respected the classic rules, such as the rule of thirds and the golden section, but more than that it's an image that manages to capture intense expressions and gestures in one moment. It's particularly strong because it is only Mirella's reflection captured in the small mirror, which communicates her feelings of isolation.

The reason that I chose to shoot this project in black & white is that I come from a film background. When I first started taking photographs, I was shooting in monochrome and working with wet-darkroom processes. I got used to seeing the world in black & white. It taught me to look for shapes, graphic elements and focus in on the more emotional aspects of my work. For the 'Mirella' project, I felt that the addition of colour could detract from what we were seeing in the images. Shooting in black & white strips down the work and forces you to focus on the emotional level.

I firmly believe that more needs to be done to educate people about dementia. For a long time we've associated the disease with old age, but we're now seeing it affect people who really aren't that old. Luigi's Alzheimer's was identified when he was 65 years old. That means his dementia was with him before this age.

I'm still in contact with Mirella. Luigi died in May 2011 and it was this event that brought my project to an end. The work has been incredibly well received and recently won first prize in the World Press Photo 2013 Daily Life stories category. Every time the project wins an award, I call Mirella and say, 'Mirella, you won again'. **AP**

expect. However, when you have to approach someone you don't know, it can be difficult because people are often suspicious of your intentions. When I had settled on the idea of a project about dementia, I approached Mirella and explained to her that my project would look at what it's like to live with dementia.

However, as I got to know Mirella and Luigi I realised that the project was taking on a different direction. The images became much more about Mirella's love for her husband. I spoke about Alzheimer's through the exploration of Mirella's actions and feelings. Therefore, the project is a meditation on devotion and then, through that, Alzheimer's. That's why I decided to name the project 'Mirella'.

Over time, we became close. I think

that's reflected in the nature of some of the imagery because many of the photographs would not have been possible without that level of intimacy. It allowed me to become invisible and capture the moments that make up the project.

The image you see here sums up so much about 'Mirella'. It's an incredible shot that was in a sense born twice: the first time when the shutter was tripped and the second time in editing. When I first took the image I wasn't sure if I had managed to capture something worthwhile. It was only during the editing stages that I realised what I had achieved. It's an image that encapsulates many of the themes present throughout the rest of the project: the

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Cepeda's subjects have to sit very still while he painstakingly lights the scene throughout a long exposure





Luminous personality



Renan Cepeda makes innovative use of light-painting techniques to create his dynamic portraits and architectural shots. **Jon Stapley** catches up with him to find out how it works

IN PHOTOGRAPHY, light is everything. We have charts to tell us when the good light will hit, and we have equipment to let us compensate for the poor light. As technology and techniques advance, there are more and more ways that we make light work for us.

Renan Cepeda, born in Rio de Janeiro, Brazil, in 1966, is a photographer who makes light his own. The portraits and architectural shots on these pages are all examples of his own brand of light painting. With patience, care and very long exposures, Cepeda weaves his portraits out of the night, coating his subjects in just enough light to create these beguiling effects.

BEGINNINGS

Cepeda had always been interested in photography, thanks to his father, a keen amateur photographer, but it became more important when he started working as a photojournalist at the *Jornal do Brasil*, a newspaper based in Rio, at the age of 22. That day, Cepeda says, changed his life.

'Photojournalism is the best photography school,' he says. 'In the same day, I would shoot a crime scene, a portrait in the studio and then a football match with a 400mm f/2.8 lens at Maracanã Stadium.'

Even though the exact nature of his light

painting is far removed from the hectic world of breaking stories, Cepeda still considers the skills he gained during his time on the newspaper to be invaluable in his work today.

'I wouldn't be the photographer I am today without this experience in newspapers,' he says. 'Often, photojournalists have less than a minute to catch the essence of an event – and sometimes less than that. This kind of work brings us to places that we never dreamt of. It expands our horizons.'

LIGHT PAINTING

Cepeda's light painting began as a search for a way to make photography into something unique to him as an artist.

'I want to find my own characteristics, despite the fact that this is not easy in photography,' he says. 'We take photographs of ready-made things, unlike the painter or artist who creates images on a blank sheet of paper with their hands.'

'This is not possible in photography, unless the author begins to research different techniques. I believe that technique is the basis to finding a style in photography.'

The key to achieving Cepeda's light-painting images is his inventive approach to technique. On hearing

LIGHT-PAINTED PORTRAITS

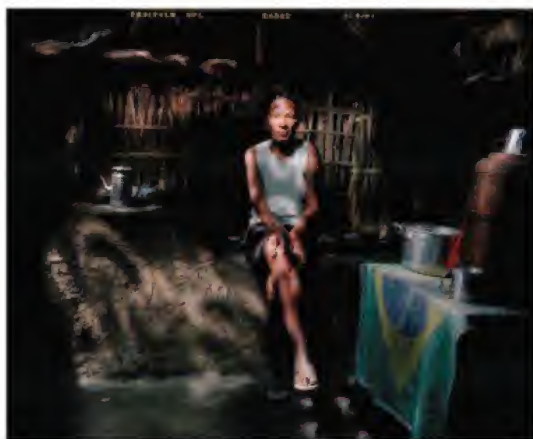
Photographing the Kalunga people of the Vão de Almas

RENAN Cepeda frequently travels into the heart of Brazil to photograph its isolated people and cultures. On a recent trip, he encountered the Kalunga people of the Vão de Almas valley. The Kalunga are a group of Quilombolas – people of African origin who are descended from runaway slaves of centuries ago.

The Kalunga are one of the oldest Quilombola groups, and it was only on Cepeda's third trip to their home that they started to open up to him. When the head of the community consented to having a portrait taken, Cepeda had found a way in.

'When my host, Albertino "Twist Legs" Bispo, the family chief, agreed to his portrait, I had an idea to win the trust of the rest of the group,' says Cepeda. 'At first they had thought I was practising a kind of voodoo with Mr Albertino – shining and moving the light over him.'

Although he always prefers to shoot on film, Cepeda's idea involved a clever use of the rear display on a Nikon D50 he had brought with him.



'I mounted the digital camera on another tripod, in parallel with the Rolleiflex, so the people could see the result,' he says. 'After the first shot they formed a queue to be photographed!'

In fact, this idea proved so successful that Cepeda made all his beautiful, haunting portraits of the Kalunga people in just one night.

Above: As Cepeda uses film, shots like this require him to keep a mental record of the areas he has painted

Cepeda had to visit the Kalunga settlement three times before the head of the community, Albertino Bispo (pictured), agreed to have his portrait taken



the term 'light painting', most people might think of abstract patterns or shapes, but Cepeda uses the technique to illuminate the subjects of his portraits, allowing them to stand out vividly against the night sky.

'They're made using long exposures,' he says. 'I open the shutter and walk around the subject, wearing black. With a torch in my hand, I paint the person, house or tree with light. I use a Maglite LED torch, which has a very strong light in a relatively light lantern body.'

As Cepeda shoots on film, he can't monitor his progress as he takes his shots. 'I have to memorise where I've already shined the torch and where I haven't,' he says. 'When I think all the subject has been illuminated, I come back to the camera and close the shutter. That's it.'

Cepeda has a talent for making the



You can see how the stars appear to move in the night sky in this soft, charming portrait of a family at rest

complex sound very simple. His directness belies the degree of finesse these images require. A firm believer in getting the shot right in-camera, he doesn't have the safety net of digital editing.

All effects are done at the time of the click,' he says. 'A great number of people still think my work is a result of manipulations on a computer, but I have the diapositives [slides] to prove that isn't the case!'

Another thing that Cepeda has to consider is focusing – which is no small task when you're working at night.

'As light painting photography is done in darkness, I need to pre-focus the subject,' Cepeda says. 'People have to be stopped – frozen, in fact – when the light of the torch is on them. I then leave the torch turned on at the desired point of focus, go to the camera and set focus.'

With brightly lit subjects against the

A challenging lighting contrast is present in this image of a tree beside a dirt road



dark night-time background, metering is another important factor. Cepeda tackles this problem with a Sekonic L-308S lightmeter. Keeping the device in ambient light mode, he sets it to meter for a 1/2sec exposure.

'Half a second is the time the shine from the torch takes to pass over each part of the subject in most of my light paintings,' says Cepeda. 'When I insert a colour filter in the torch, I have to measure again because the filter absorbs light. I have to do the same when the distance changes.'

THE SET-UP

Cepeda prefers to use old-school kit. 'Last year I bought a Hasselblad 500CM with 80mm and 50mm lenses,' he says. 'It is a post-war German [enthusiast] camera with a very nice lens and a light body. That's all I need.'

This shot demonstrates how the greater surface area of a building allows Cepeda to experiment with colour

THINKING BIGGER

Portraits are tricky enough to light paint, but there's a greater challenge

ALTHOUGH Renan Cepeda now tends to focus on portraits, his first light-painting subjects were buildings, landscapes and architecture.

'I started using my light-painting technique on abandoned houses in Brazil,' he says. 'A house is the first necessity of human beings. You spend most of your life in your house, protecting yourself from storms, sleeping with your dreams and establishing your family. The shape of a simple house is also one of the first drawings we make when we are children. It is a symbol – an emblem.'

Cepeda then progressed to photographing a series of Scottish and Spanish castles. While his techniques are similar to those he uses for his portraits, one key difference is that he introduces more colour to his shots of buildings with the use of filters on his torch.

'I use the leg from a piece of furniture as a filter holder at the head of the torch,' he explains. 'I always try to have contrast between the colours I use in the shots of houses.'

Another key difference is the timing. As you might expect, painting the side of a castle with a Maglite LED is more of a task than painting a person.

'Sometimes I spend more than an hour on just one photo,' he says, 'so a little mistake can waste a lot of time.'

Regarding film, Cepeda prefers to shoot on either Fujichrome Provia 400X 120 or Fujichrome 64T.

He explains that his enthusiasm for film is a way of reminding himself of the tactile nature of a photograph.

'A photograph is a physical original, not a number stored on a hard drive,' he says. 'Also, almost all digital sensors have not yet been calibrated for long exposures. They produce a lot of noise in the file, even when shooting in raw.'

This touches on something that is fundamental to Cepeda's photography – the idea of physicality. He values the photograph as a physical product, rather than as computerised data.

'The French theorist André Rouillé calls the digital photograph a "digimage". For him, it is not photography,' says Cepeda. 'In a way, I have to agree. But we have to remember that photography is a very new way of producing images in human history, as it is less than 200 years old.'

This relationship between the old and the new could be said to be at the heart of Cepeda's photography – consider the contrast in using outmoded film cameras to develop experimental new techniques. For Cepeda, this spirit of discovery and invention is all part of the appeal.

'Perhaps there is more in photography to be invented,' he says. 'Maybe digital has initiated a new way of producing an image, and we will have to give it a different name.' **AP**

To see more of Renan Cepeda's work, visit his website at www.renancedepeda.com



Cepeda's technique allows him to choose precisely which elements he wants to highlight in a portrait

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Gary Burrows North Yorkshire **45pts**

Sony Alpha 390, 24-105mm, 0.3secs at f/4.5, ISO 100

♦ 'Light Entertainment' **Judges say** We're off to a good start in this year's APOY, as we had some great entries and picking a winner was no small task. Gary's image stood out due to its clever interpretation of the brief. It's a confident shot and a worthy winner

George Fisk Kent **43pts**

Canon EOS 5D Mark II, 50mm, 1/25sec at f/1.8, ISO 1600

♦ i to eye **Judges say** Like our number-one winner, George has delivered a witty interpretation of our brief. What's striking is the use of darkness to frame the subject. It's a simple image, but one that is more than worthy of third place



Julian Fraser
Devon **44pts**

Nikon D700, 27-70mm, 1/60sec at f/2.8, ISO 200, Nikon Speedlight SB-700

♦ 'Father-in-law' **Judges say** This was a stand-out image. Everything about it works: the focus, the colours, the lighting. A portrait subject must have character and this gentleman has it in spades



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APOY Amateur Photographer OF THE YEAR COMPETITION 2013

Portraits in Artificial Light

We had some great entries for the first round of APOY 2013, as we reveal the top 30 photographs from our **Portraits in Artificial Light** round

Gary Burrows, of Scarborough in North Yorkshire, is the winner of our Portraits in Artificial Light round of APOY 2013. Gary will receive a Panasonic Lumix DMC-G5 plus a Leica DG Summilux 25mm f/1.4 Asph lens, worth a total of £1,347.98. The G5 is a compact system camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has 6fps high-speed continuous shooting, a 3in, 920,000-dot articulated LCD touchscreen and a 1.44-million-dot EVF. The Leica DG Summilux 25mm f/1.4 Asph lens has a bright f/1.4 maximum aperture that provides superb image quality with minimum distortion, plus a beautiful soft focus.

Our second-placed winner is **Julian Fraser**, of Newton Abbot in Devon, who will receive a Panasonic Lumix DMC-LX7, worth £469.99. The LX7 is a high-spec compact camera with a 10.1-million-pixel, High-Sensitivity MOS sensor, f/1.4-2.3 (24-90mm equivalent) Leica Vario-Summilux lens and full manual control.

George Fisk, of Seasalter in Kent, finished third in the round and wins a Panasonic Lumix DMX-XS1 worth £119.99. Panasonic claims that the 16.1-million-pixel XS1 has the world's slimmest body profile, and it's certainly skinny at only 14mm deep. With its 5x optical zoom with 24mm ultra-wideangle lens and tiny form, the XS1 is the ultimate carry-it-with-you-everywhere camera.

THE 2013 LEADER BOARD

The end of Round 1's judging sees the leaderboard filled with names both old and new. Gary Burrows has edged into the lead, but Julian Fraser and George Fisk are very close behind him. It's early days, and with no one truly ahead just yet, APOY 2013 is still anyone's competition to win.

1	Gary Burrows	45pts	6	Adrian Sadler	40pts
2	Julian Fraser	44pts	7	Colin Mill	39pts
3	George Fisk	43pts	8	Nigel Farmer	38pts
4	Snezana Popovic	42pts	9	Jem Fade	37pts
5	Martin Faltejsek	41pts	10	Arlette Graven	36pts

The UK's most prestigious competition for amateur photographers

4 **Snezana Popovic** Serbia **42pts**

Sony Alpha 55, 50mm, 1/160sec at f/1.7, ISO 200

Ballerina Called Dina **Judges say** This excellent shot makes use of some clever vignetting to draw attention to the central subject of the image

5 **Martin Faltejsek** Czech Republic **41pts**

Canon EOS 5D Mark II, 50mm, 1/15sec at f/1.4, ISO 3200

Under the Lamp **Judges say** Martin has produced a magical image that stands out due to its excellent execution and construction

6 **Adrian Sadlier** Ireland **40pts**

Nikon D7000, 60mm, 1/60sec at f/9, ISO 100

Brother **Judges say** This is a classic portrait. The softbox lighting and monochrome work perfectly together

7 **Colin Mill** Buckinghamshire **39pts**

Canon EOS 5D (converted for infrared), 24-105mm, 1/125sec at f/11, ISO 100

Windswept **Judges say** Colin's infrared studio shot was lit by a single flash with a focusing Fresnel lens to his right

8 **Nigel Farmer** Berkshire **38pts**

Nikon D90, 85mm, 1/160sec at f/8, ISO 640

Harry **Judges say** This cheeky image, shot with two flashes through an umbrella, amused the judges no end. It's a light-hearted shot that sums up much about childhood

9 **Jem Fade** Devon **37pts**

Nikon D7000, 70-100mm, 1/320sec at f/3, ISO 200 and 1/100sec at f/4, ISO 320, LED light kit

'Artemis the Goddess' **Judges say** Jem's double exposure is a confident and experimental interpretation of the brief. It's difficult not to be intrigued by it

10 **Arlette Graven** Portugal **36pts**

Panasonic Lumix DMC-G2, 14-42mm, 1/250sec at f/13, ISO 500

Loss **Judges say** Arlette's shot shows the despair felt by losing hair after cancer treatment. It's an undeniably powerful image

11 **Levinta Eugeniu** USA **35pts**

Fujifilm FinePix S2 Pro, 85mm, 1/90sec, ISO 200

Dreamlike **Judges say** This is an unusual shot. The model, tones and exposure all work well together

12 **Ben Zanyi** Dorset **35pts**

Canon EOS 5D Mark II, 50mm, 1/200sec at f/1.6, ISO 100, off-camera flash

Eye contact **Judges say** This is a strong image that conveys dignity and character. The off-camera flash works very well

13 **Mark Whitmore** Leicestershire **34pts**

Canon EOS 7D, 15-85mm, 1/320sec at f/5.6, ISO 250

Styled **Judges say** Mark took this image in his blacked-out studio using two flash units bounced off an umbrella, plus an on-camera flash with a bounce card

14 **Dan Deakin** Nottingham **34pts**

Nikon D700, 24-70mm, 1/200sec at f/10, ISO 1600, off-camera Nikon Speedlight SB-900

'My seven-day-old son' **Judges say** Dan was last year's winner of APOY and he has returned this year with an incredibly strong image

15 **Eric Begbie** Clackmannanshire **33pts**

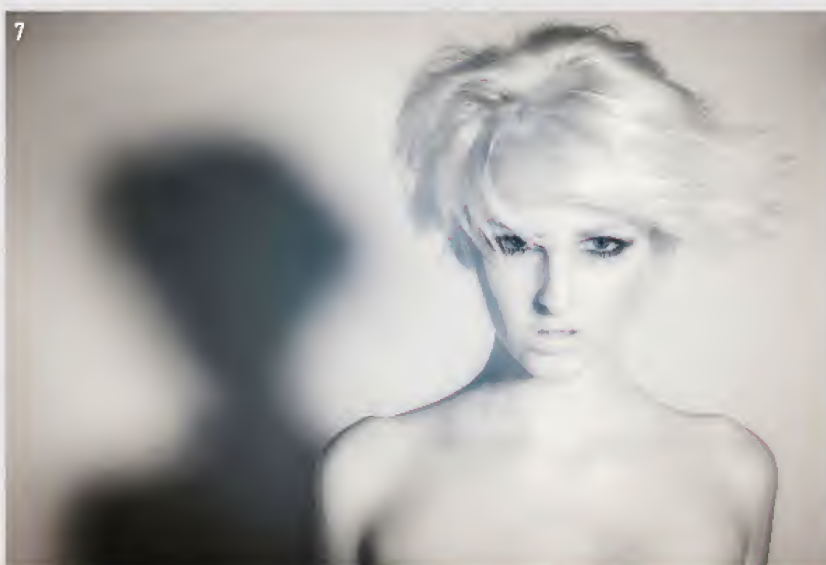
Nikon D800, 24-70mm, 1/320sec at f/2.8, ISO 100

'Portrait of Grace' **Judges say** This is a lovely image. It was shot using two off-camera Speedlights and a reflector

16 **Andrew Blake** North Yorkshire **32pts**

Canon EOS 400D, 18-55mm, 1/20sec at f/10, ISO 1600

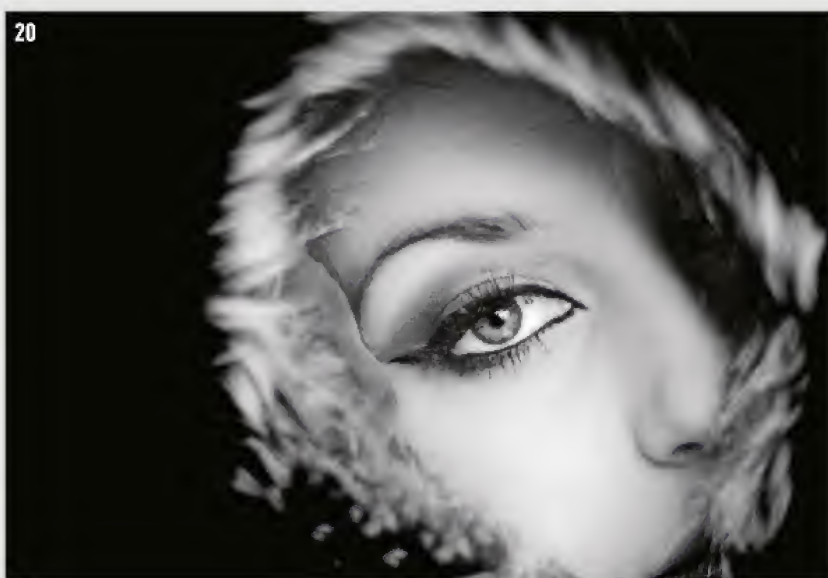
'Cameo' **Judges say** Andrew's shot of a saxophonist shows how effective shooting live music can be





The UK's most prestigious competition for amateur photographers

- 17 Brian McDonnell** North Ayrshire **32pts**
Nikon D80, 18-135mm, 1/125sec at f/8
'Living statue' **Judges say** The texture of the make-up on the model's face is a great feature of this striking image
- 18 Amri Arfianto** United Arab Emirates **31pts**
Sony Alpha 850, 50mm, 1/250sec at f/8, ISO 100
Reclining **Judges say** Children were a popular subject in this round. This shot stood out due to its sweet nature and tonal range
- 19 Dorijan Šipuš** Croatia **30pts**
Canon EOS 1100D, 18-55mm, 1/50sec at f/4.5, ISO 800
Face **Judges say** This is a style of image we've seen before, but the careful framing and exposure make this a great example
- 20 Paul Reidy** Ireland **29pts**
Canon EOS 7D, 50mm, 1/200sec at f/2.8, ISO 100
Peekaboo **Judges say** Frames within frames are always excellent visual quirks and this image does it very well
- 21 Sonia Lalla** USA **29pts**
Canon EOS 60D, 50mm, 1/200sec at f/2.8, ISO 250,
Canon Speedlite 430EX flashes
Painted face **Judges say** The framing of this image really stood out to the judges. The make-up has become part of the composition
- 22 Gary Telford** Lancashire **29pts**
Sony Alpha 77, 16-50mm, 1/250sec at f/5.6, ISO 100, flash, snoot
Fear **Judges say** While there may be a disturbing element to this shot, its visual impact demonstrates the power of portraiture
- 23 Alan Tindley** Hertfordshire **28pts**
Canon EOS 60D, 10-24mm, 1/250sec at f/4, ISO 100, Nissin strobe
'Past, present, no future' **Judges say** Alan has attempted to capture the frustration of this pensioner, who has to digest more and more bad news and faces an ever bleaker future
- 24 Justyna Neryng** East Sussex **27pts**
Panasonic Lumix DMC-GH2, 41mm, 1/160sec at f/11, ISO 160
Armour **Judges say** This is the most unusual shot of the round. The costume, make-up and circular frame demand repeated viewing
- 25 Dusica Paripovic** Bosnia and Herzegovina **26pts**
Nikon D5000, 55-200mm, 1/160sec at f/16, ISO 100
Shadows **Judges say** Monochrome can reveal the graphic shapes of a subject. Dusica has used this to create a great image
- 26 Paul Rayner** County Durham **26pts**
Nikon D300S, 18-70mm, 0.6secs at f/5.6, ISO 200
'Reading an e-book' **Judges say** Paul used the same technique as the winner of this round, but also made use of striking colour
- 27 Oliver Chan** London **24pts**
Canon EOS 5D Mark II, 70-200mm, 1/125sec at f/4, ISO 800, 72 LEDs
'Never too young to pose' **Judges say** This is an amusing shot. The spotlight on the baby's head is unusual but effective
- 28 Thomas Allen** South Yorkshire **23pts**
Canon EOS 5D Mark II, 24-105mm, 1/30sec at f/10, ISO 50, flash, snood
Self-portrait **Judges say** Thomas wanted to show the isolation that he felt after the breakdown of a 'long-term relationship'
- 29 Chris Wilkinson** East Yorkshire **21pts**
Canon EOS 550D, 50mm, 1/125sec at f/4, ISO 100, Canon Speedlite 430EX flash, reflector
Harp **Judges say** This gentle image of a great subject has been further enhanced by careful lighting
- 30 Aleksandra Dudka** Poland **20pts**
Nikon D40X, 18-55mm, 1/160sec at f/11, ISO 200
Hair **Judges say** Using some basic lighting techniques, Aleksandra has created a confident low-key image



18



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AP expert guide to...

Large-format photography

Andrew Sanderson gives a step-by-step guide to the process of working with large-format cameras

HAVE you ever wanted to produce an image that was as sharp as sharp can be? Have you ever wanted photographs with really nice tonality and an inherent hard-to-describe quality? If you have, then perhaps large-format photography is for you.

Large format refers to negatives measuring 5x4in or more, this being the smallest of the large-format sizes. They range upwards through 7x5in, 10x8in, 12x10in and 14x11in. Occasionally, there are larger cameras still, such as 16x12in, 20x16in and 24x20in. The most popular size, though, is 5x4in (or 4x5 as the Americans like to call it).

Large-format photography is seen by many as the specialist end of photography. If you can take pictures with a large-format camera, you can take pictures with virtually anything. These cameras can produce images of exquisite quality in the right hands, but they need concentration. There are a number of operations and functions that must be thought about each time you set up the camera for a shot, and your results will show you quite quickly if you have forgotten something. There are no automated functions to blame if anything goes wrong – the final image stands or falls on the efforts of the photographer. This is the beauty of large-format photography – it slows you down and makes the experience much more contemplative. It is a hugely rewarding way of working.

THE CAMERAS

Some people may be deterred from trying large-format photography because they feel daunted by what they see as complicated equipment and the perceived expense. To

counter those arguments, I would say that a large-format camera doesn't have to be complicated. In fact, it can be very simple indeed. Of course, there are advanced models with fine adjustments and each make has a slightly different way of being operated, but the basic function is simple.

When I began photography, I built my own very basic cameras out of cardboard, plywood and MDF. All you need is a light-tight box, a film holder and a lens. Some of my first models didn't even have a conventional film holder. The point about expense doesn't really hold up, either. Film cameras have never been so cheap and a visit to eBay will show a wide range of types with some very reasonably priced – certainly way below the cost of a professional DSLR.

If you wish to dip your toe into the large-format genre, I suggest looking for a battered old MPP 5x4in camera. An old wooden Kodak Specialist 5x7 model is also a good option. Both of these show up quite often and are not expensive unless you go for mint-condition versions.

My first large-format camera was a Kodak Specialist 5x7 and I still have one. This size, 7x5in, is a great one to begin with because the contact prints are large enough to be seen as finished prints so there is no need for an enlarger. It is also very close to the proportions of 35mm and I like this size. Looking at an image that appears to be done on 35mm, but which displays staggering detail and quality, is rather nice.

Over the years, I have owned and used a number of different large-format cameras, including those from Walker, MPP, Nagaoka, De Vere, Kodak and Nesbitt. Some have



Andrew's Kodak Specialist 7x5in large-format camera

been easier to use than others, but all have been great fun.

Large format has traditionally been used mainly by landscape photographers, although I would expect portrait comes a close second. I love it for still life and quiet observational stuff, too. I like the fact that I don't have to expose a full roll of film if I want to try out an idea, as I can just load one sheet and get on with processing immediately after shooting.

Using slower equipment that makes you think about each shot will help you become a better photographer in the long run. The whole process from putting the film into the holders to placing the framed print on the wall is rewarding, and you can be justly proud of a good final result.

Walker Titan 10x8in (left) and Graflex 5x4in (right) large-format models



LARGE-FORMAT EQUIPMENT

The camera isn't the only thing you'll need. To begin, you will also need a few other items

Film holders

These are often referred to as darkslides, but I reserve that name for the insert that covers the film. Holders will hold two sheets of film, so if you are planning to take, say, eight shots, you will need four film holders. The film is loaded one sheet at a time in total darkness. This is not difficult, but you will need to take care not to get sweat, fingerprints or dust on the surface of the film. The film holders need to be kept in a place where dust will

not get into them. The inserts, which keep the film light-tight, are removed when the darkslide is in the camera. They have a black edge on one side, and a white, or sometimes silver edge on the other side. The darkslides are positioned white edge outwards when the film is unexposed, and when you have exposed the sheet they are inserted the other way round, showing the black edge to indicate an exposed frame.

Darkcloth

You will need a cloth to put over your head and the screen to be able to focus accurately. This will block out stray light and reflections from the glass screen. In windy conditions this can be tricky to keep in place, so look out for one with Velcro edges or flaps. The best kind fasten up into a kind of tube shape, or are elasticised at one end to stay on the camera.

Magnifier or loupe

You will need to magnify the screen to be able to judge sharpness properly. The loupe needs to be light and easy to carry, but strong enough to see details. An old enlarger lens of 50mm or 80mm is ideal.

Sheet film and paper

Black & white film is easier to source in sheets these days than colour, although colour is still available. An online search will show plenty of suppliers. If you want to play around with the camera and shoot cheaply until you feel more comfortable with the camera, you could use other materials. I often expose graphic arts film such as ortho and lith film and you may find these on eBay. Don't worry about 'use-by' dates, as these films will still produce something interesting long after expiry as long as you set the correct ISO on your meter. Lith is usually around ISO 1.5 and Ortho is best at ISO 25. Both can be processed in normal paper developer in around 1min, so they are ideal for experimenting with focus and movements. I also use photographic paper in cameras and this is the cheapest option of all. Rate paper at the following speeds as a rough guide: Ilford Warmtone ISO 0.45, Ilford Multigrade IV ISO 1.5, Kentmere variable contrast papers ISO 3.

Lenses

You may be lucky and find a camera for sale with a lens, but often they are sold without. You will need different-sized lenses for different formats, such as focal lengths between 135mm and 180mm for 5x4in cameras, between 180mm and 250mm for 7x5in and between 250mm and 350mm for 10x8in. These are only the lenses that will give you the equivalent angle of view of 35-70mm on a 35mm camera or a full-frame DSLR. Other lenses can be used on these formats.

Lightmeter

All large-format cameras are completely manual and none has a built-in meter. A separate meter will need to be used to establish the settings for the lens.

Tripod

The camera will need a sturdy support – a small flimsy tripod will not be any good at all. The head can be ball or a pan and tilt, but the latter is easier for levelling.



THE SHOOTING PROCESS

Before you fire the shutter of your large-format camera, there a number of steps that must be followed. You may wish to keep this page with you until you are confident about using your camera



Set up the tripod, level it and lock all movements. Fasten the camera on the tripod and place it roughly in its position for shooting. Check that the camera is level.



Position the lens and lens panel on the camera and open the shutter.



Make your approximate composition and focus. Adjust the camera position if necessary.



Make any adjustments to the camera if needed, such as tilt and/or swing.



Check all parts of the image while under a darkcloth. Fine focus.



Take a meter reading.



Close the aperture down to the indicated setting. Close the shutter, set the shutter speed and cock the shutter.



Insert the filmholder (one with the white edge showing outwards).



Remove the darkslide.



Fire the shutter, preferably with a cable release to reduce camera shake.



Reinsert the darkslide with the dark edge outwards.



Remove the filmholder. At this point you may wish to wait for another shot or dismantle everything and move on to the next location.



Rydal Water. This image was taken on a metal 7x5in De Vere Devon monorail camera. It was shot on outdated Kodak Plus-X film and processed in Ilford ID-11

'There are developing tanks available that can hold a number of sheets'

PROCESSING

Once you have a few exposed sheets, you will need to think about how to process them. This can be as simple or as complicated as you wish it to be. The simplest way to process a sheet of film is to place it in a developing tray and gently rock it back and forth to agitate the solution. The development is timed and the film is then transferred to a tray of stopbath and then fixing solution. This method can have its drawbacks, though. For instance, the room must be totally dark otherwise the film will continue to be exposed as it develops. The temperature must be kept constant and you must not damage the surface of the film with tongs or fingernails.

There are developing tanks available that can hold a number of sheets, and being able to put six through at once is a more time-saving way to process. I know many

photographers who use small tanks, such as the HP CombiPlan, the Jobo 2509N or the Jobo Drum 3010, and they get good results. Avoid the Doran developing tank though, it has no lid, so the chemicals go everywhere as you agitate the solution. There is also a newly designed insert for the Paterson developing tank, which allows 5x4in sheets to be loaded and then processed in daylight. It is called the MOD 54. Other methods are also available that use film rolled up in tubes, or attached to metal hangers and dipped into deep tanks. These are more specialised, though. A quick search on YouTube will turn up many videos giving a number of processing options.

If you don't feel confident about processing your important shots, you can send them to Metro Imaging in London or Ilford Lab Direct (see links below). **AP**



Neil Tetley. This was from a series of portraits I did on 10x8in where the face was exactly life-size on contact prints. The unusual colour comes from the printing method

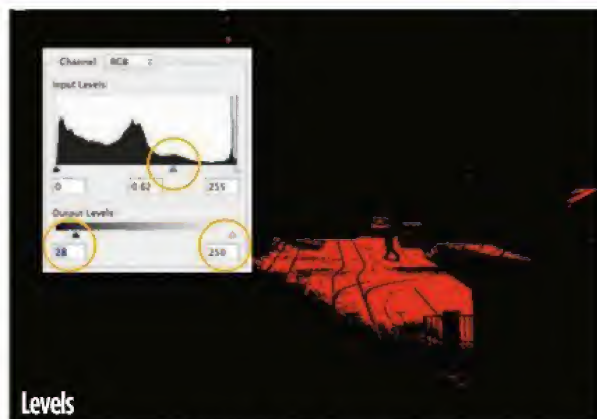
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APappraisal

Expert advice, help and tips from AP Editor Damien Demolder



Original



Levels



Square crop



Layers



After Layers adjustment

Ding Zhao Hong Kong street scene

Nikon Coolpix P7000, 18.1mm, 1/750sec at f/4, ISO 100

THIS looks like a very exciting place, what with so much going on and that amazing streak of light breaking between the buildings. Ding has seen that there is great potential nestled somewhere in the scene, and while he has paid attention to the right areas, his exposure hasn't quite made the most of what was on offer.

Overexposure is a common problem when we are dealing with patches of sunshine in a generally dark area, and here Ding's camera has allowed the light area to burn out, leaving no detail in the crucial part of the picture. You can see from the screen grab of the Levels window, where the red area represents parts of the scene with no detail, that much information has been lost. I can't put that information back, but you can see by my Levels adjustment that I'm trying to darken the 'exposure' by shifting the midtone slider to the right and by dampening down the highlights by typing a value of 250 into the highlights output box. This effectively adds grey to the

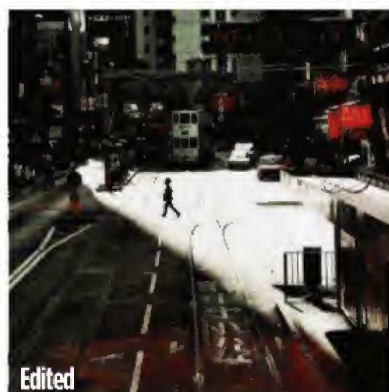
whites. I also tried to take some of the heavy blacks out by adjusting the Shadow output slider to 28 at the bottom of the window.

There's too much space that we don't need on the left of the frame, so I cropped the image square to make the message more compact and contained.

Boosting the contrast of the scene might now seem to go against the way I adjusted the Levels, but those values will still remain. I created a blue channel black & white version of the image, which I copied and then pasted on top of the colour version. The new layer was switched to Overlay mode, and then I dropped the Opacity to 80% to fade the impact of the effect. This creates a more stark bleach effect – which is about the only way I can use those burnt-out areas effectively.

Now we can look at the timing of the shutter – and we see that the man in the middle of the frame is blending into the shadows, while there is another man on the left with his head poking into the light. Ideally,

Ding would have waited until someone walked across the street to create a full-body silhouette clearly defined against the lit-up road. I've stuck a bit of body onto the legs and dropped the new man in the shot where I would have liked him to be. It would have been worth waiting for, Ding. Patience.



Edited



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Original



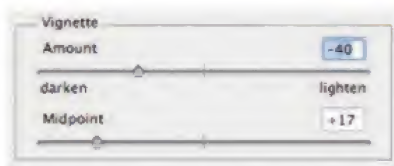
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PICTURE
OF THE
WEEK

Martin Clifton Buttercup

Canon EOS 550D, 18-55mm, 1/320sec at f/5.6, ISO 200

I'M NOT usually keen on the idea of purposely allowing part of an image to burn out and for that image to contain no blacks – or even dark tones – but here is the exception to the rule. Martin's buttercup is delightfully light and jolly, and the brightness of the tones lends the picture a very welcome air of spring. Muted pastel shades and the simplicity of the subject make the whole thing



extremely pleasant indeed.

The only part of the image that bothers me is the patch of bright sky in the top

A square crop to remove the blue sky in the top left corner and a vignette to darken the edges of the frame help Martin's image stand out a little more

left corner because it draws the eye and competes too much with the flower. My solution is to trim the image square to exclude this distraction, and then to darken the edges of the frame with a moderate vignette, just to concentrate the eye on the subject and to make it stand out a little more.

This is a really lovely shot, so Martin wins my picture of the week prize. Well done.

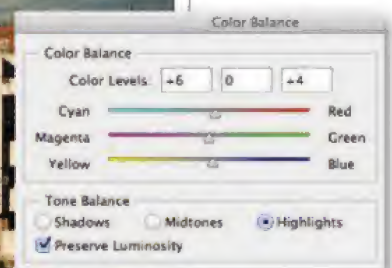


Original



Red and blue added

By creating more of a difference between the tones, Diana's subject has greater impact



Diana Didulica Housing

Canon EOS 350D, 18-55mm, 1/40sec at f/9, ISO 200

I CAN see why Diana took this picture, as the layers of buildings, and the shapes and patterns of the windows, are interesting to look at. The differences in tone and colour also lend a three-dimensional element, but really the shot needs a bit of 'oomph' to get things going.

We have whites and blacks, so we don't need to do anything in Levels, but a nice steep midtone curve has created a lot of difference between the tones to give the subject more impact. Now the shadows make the form of the building obvious as protrusions really stand out.

With the increased contrast, the yellow and cyan bias in the colour of the image also becomes more noticeable, so I've taken it out via the Color Balance tool by adding red and blue to midtones and highlights.

My final act was to crop the image to make a tighter composition that excludes the building on the left and helps the viewer to concentrate on the main area of interest. At the end of the process this still isn't the most exciting picture, but it is more lively now with the low contrast and brown tones gone.



Cropped final

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Jellyfishphoto Emulsion Transfer

€10 (around £8.60)

www.jellyfishphoto.es

THIS innovative emulsion system from Jellyfishphoto allows for the quick transfer of digital images onto paper. You send Jellyfishphoto your digital images, and then receive printed emulsions in the post, ready to be transferred. The transfer is intended to be simpler than other emulsion processes, requiring only a tray of cool water in which to place the emulsion and the receiving paper. The emulsion quickly comes free from its plastic base after being placed in water, and it can then be placed onto the paper as required.

As with any emulsion transfer, the process requires careful handling, which becomes easier with practice, as it is difficult to smooth down the edges onto the paper and very easy to tear the emulsion. The aim is to create artfully wrinkled, stylised images. It is an enjoyable way to do something a little different and creative with your digital images – and perhaps a way for parents to involve young children in image development. **Jon Stapley**

Amateur Photographer
An emulsion photo-transfer system that requires minimal equipment
★★★★★

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Think Tank DSLR Battery Holder 4 £13

www.snapperstuff.com

THINK Tank Photo produces a range of bags, pouches and other accessories for transporting kit. The DSLR Battery Holder 4 is a thin, compact pouch (19x7.5cm) designed to store up to four standard DSLR battery units. The holder has individual pouches for each battery, and they are secured in place with a folding Velcro flap.

The pouches themselves are very snug, ensuring that the batteries won't rattle around. There is only one pocket size available, and the largest battery unit I could fit inside was a Nikon Li-Ion 7.4V battery pack, which is 54mm long and protrudes about 20mm, so be aware that these are the dimensions you are dealing with. It's useful not to have to dig around a spacious bag searching for loose batteries while out on a shoot, although the addition of a loop or clip to hang the holder from a belt or strap would have made it a little more versatile.

Overall, though, the product functions well, and it is a worthwhile addition to your kit for extended shoots. A two-pouch version is also available, priced £8.

Jon Stapley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm X100S

The X100S, Fujifilm's successor to the X100, has a higher resolution, 16.3-million-pixel, X-Trans sensor and the same 23mm f/2 lens.

AP 6 April

Nikon D7100

We test Nikon's new flagship, DX-format DSLR, the 24.1-million-pixel D7100, with no optical low-pass filter and a weather-sealed body.

AP 13 April

Pentax MX-1

Pentax joins the retro-cool revolution with its newest high-end compact camera. We find out if it's as good as it looks.

AP 13 April

Samsung NX300

Find out how Samsung's latest NX-system camera, with new 20.3-million-pixel, APS-C-sized CMOS sensor, performs.

AP 27 April

Nikon Coolpix A

We test Nikon's brand-new DX-format compact camera with 16.2-million-pixel APS-C-sized sensor and 18.5mm f/2.8 (28mm equivalent) lens.

AP 4 May

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Sony Cyber-shot DSC-HX300 £419

Nikon Coolpix P520 £349



Canon PowerShot SX50 HS £359

Fujifilm FinePix HS50EXR £469

Flagship bridge cameras

Upgraded from superzoom to megazoom, today's top bridge cameras sport lenses with amazing focal ranges. Can a 50x lens really be any good? **Tim Coleman** finds out

THE MARKET for bridge cameras, otherwise known as superzooms, is very much alive. We published an eight-camera round-up in AP 8 June 2012, but now, less than a year later, new flagship models are available from most of the main brands.

Of course, a key appeal of bridge cameras is their wide optical zoom range – no other camera type has this covered quite so well. The four cameras in this test have pushed this

range to new levels. The Canon PowerShot SX50 HS was the first camera with a 50x optical zoom (24–1200mm equivalent). The Sony Cyber-shot DSC-HX300 also has a 50x zoom of the same range, while the Fujifilm FinePix HS50EXR and Nikon Coolpix P520 each have a 42x zoom (24–1000mm equivalent). These really are incredible specs.

A bridge camera may be far from compact – each of these models is around

the same size and weight as an entry-level DSLR with a kit lens – but they are much lighter than a DSLR and a bag full of lenses.

Such a notable increase in zoom range begs the question of just how far the range can be pushed before the negative impact on image quality becomes too great to be acceptable. This group test compares four of the latest-generation models, but also refers back to the camera we named Amateur Photographer Bridge Camera of the Year 2013 – the Panasonic Lumix DMC-FZ200. As it has 'only' a 24x optical zoom (25–600mm), we will be able to see the impact that a bigger zoom has on image quality.

CANON POWERSHOT SX50 HS £359

WITH 12.1 million pixels, the Canon PowerShot SX50 HS has the lowest pixel count of the four cameras on test, but it can record in raw format, which neither its predecessor nor the Sony and Nikon models can do.

The 4.3–215mm (24–1200mm equivalent) Canon lens has a maximum aperture range of $f/3.4$ – 6.5 , with the electronic zoom controlled by a rocker next to the shutter. Two buttons on the lens barrel aid composition when using telephoto settings: one engages the Image Stabilizer to keep the subject static in the frame, while the other quickly zooms out when pressed to help relocate the subject in the scene. They work well, and make composition easier.

Along with PASM control, the shooting-mode dial includes HDR and stitch assist (panorama), which are likely to be in much demand.

This SX50 HS is the second smallest of the cameras

on test, but its overall feel is not quite up to the same standard as the others. Buttons are large to the point of being 'glove-friendly'. A deeper handgrip and less slippery plastic surface would allow a firmer hold.

Despite the camera's basic looks, operation is easy. Most key exposure controls can be found quickly – which is more than can be said for some of the other models – while other controls can be accessed via the function menu. Other key features include a remote port, which allows the shutter to be fired without the risk of camera shake. A hotshoe port enables use of external flash units, although like all the other cameras here, the SX50 HS has a built-in flash.

Battery capacity is a modest 920mAh, but the battery life is a respectable 315 shots. The LCD screen and EVF are the worst on test, though. A relatively low resolution in each makes for poor contrast and a soft display.



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

FUJIFILM FINEPIX HS50EXR £469

A 42X ZOOM is a key improvement to the Fujifilm FinePix HS50EXR over its predecessor, although its sensor is the same $1/2\text{in}$ (6.4x4.8mm) unit with 16 million pixels. It is slightly larger than those of the other cameras here, but has the second lowest pixel count. Images can be recorded in raw and JPEG format.

The HS50EXR is the largest camera in the group, and its lens is almost twice the length of the others when retracted. The camera is the heaviest at 808g.

The overall feel and handling are the closest in the group to that of a DSLR. The lens zoom is manually controlled through a large zoom ring with a ridged rubber finish, behind which is tucked the focus ring. The latter feels a little loose when rotated – unlike the rather stiff zoom ring, although it is still quicker to control than the electronic zooms. This is the only

camera here with a second dial on the top-plate, which works well when making changes to exposure.

Like the Canon camera, the HS50EXR has a hotshoe port for adding external flash units. On the side of the body is an external mic port – another unique feature in this group. At 1,260mAh, battery capacity is good, providing a class-leading 500-shot battery life.

The camera is not without its niggles, though. The on/off control on the shutter button turns all too easily, so I often found the camera already switched on when taking it out of my bag. The memory card door is also a little loose.

The rear LCD screen is a 3in, 920,000-dot articulated type, and an eye sensor automatically switches between this and the built-in EVF. Both have high-contrast displays and are easy to view.



Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. Website: www.fujifilm.co.uk

	CANON SX50 HS	NIKON P520	FUJIFILM HS50EXR	SONY HX300
RRP	£449	£399	£469	£419
Sensor	12.1MP, $1/2.3\text{in}$ (6.17 x 4.55mm) CMOS	18.1MP, $1/2.3\text{in}$ (6.17 x 4.55mm) CMOS	16MP, $1/2\text{in}$ (6.4 x 4.8mm) EXR CMOS II	20.4MP, $1/2.3\text{in}$ (6.17 x 4.55mm) CMOS
Output size	4000 x 3000 pixels	4896 x 3672 pixels	4608 x 3456 pixels	4184 x 3888 pixels
Lens	50x zoom, 24–1200mm (equivalent) $f/3.4$ – 6.5	42x zoom, 24–1000mm (equivalent) $f/3$ – 5.9	42x zoom, 24–1000mm (equivalent) $f/2.8$ – 5.6	50x zoom, 24–1200mm (equivalent) $f/2.8$ – 6.3
File format	JPEG, raw, JPEG+raw	JPEG	JPEG, raw, JPEG+raw	JPEG
ISO	80–6400	80–1600 (extendable to 12,800)	100–3200 (6400–12,800 at reduced size)	80–12,800
Shutter speeds	15–1/2000sec	8–1/4000sec	30–1/4000sec	30–1/4000sec
Metering system	Evaluative, centreweighted, spot	Matrix, centreweighted, spot	256-zone TTL multi, spot, average	Multi, centreweighted, spot
White balance	Auto, 6 presets, and 2 custom	Auto, 5 presets, custom	Auto, 6 presets, custom	Auto, 7 presets and 2 custom
Exposure modes	Auto, PASM, custom 1 and 2, sports, video, 9 scenes and 10 creative filters	Auto, PASM and 22 scenes	PASM and 13 scenes	Auto, Auto+, PASM, memory, panorama, 3D, video, 9 picture effects and 15 scenes
AF patterns	Single, continuous, tracking AF, manual	Single, continuous, tracking AF, manual	Single, continuous, tracking AF, manual	Single, continuous, tracking AF, manual
AF modes	Flexizone AF (multi), individually selectable single-point, AF tracking, face detection	Face priority, centre spot, AF tracking	Centre, multi, area	Multi AF, centre AF, flexible spot from any of 117 areas
LCD monitor	2.8in, 461,000 dots, articulated	3.2in, 921,000 dots, articulated	3in, 920,000 dots, articulated	3in, 921,600 dots, tilting
Viewfinder	202,000-dot EVF	201,000-dot EVF	920,000-dot EVF	1.44-million-dot EVF
Storage media	SD, SDHC, SDXC	SD, SDHC, SDXC	SD, SDHC, SDXC	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	NB-10L rechargeable Li-Ion	EN-EL5 rechargeable Li-Ion	NP-WT26 rechargeable Li-Ion	NP-BX1 rechargeable Li-Ion
Weight	595g (including battery and card)	550g (including battery and card)	808g (including battery and card)	650g (including battery and card)
Dimensions	122.5 x 87.3 x 105.5mm	125.2 x 84.1 x 101.6mm	134.9 x 101.3 x 145.9mm	129.6 x 93.2 x 103.2mm

NIKON COOLPIX P520 £349

THE NIKON Coolpix P520 is the only camera in this test to have the same optical zoom as its predecessor, in this case the Coolpix P510. The 42x 4.3–180mm (24–1000mm equivalent) Nikon VR lens has a maximum aperture of f/3–5.9 and comprises 14 elements in 10 groups, with four ED elements. The contrast-detection AF system can be a little slow compared to the other cameras.

The P520 sees an increase in pixel count from 16 million to 18.1 million pixels, but the CMOS sensor remains the same size at 1/2.3in. Still-image capture is JPEG only. Built-in GPS comes in handy.

The P520 is notably smaller and lighter than the other cameras here, with the Canon model the most similar in size. However, it has an excellent textured rubber handgrip with a deep recess, so single-handed operation is both possible and comfortable.

Activate the zoom memory and it is possible to

skip between focal lengths at the touch of the zoom lever, discarding those lengths that go unused.

Unfortunately, the P520 does not include a quick menu for key controls. Most of the basic exposure controls, such as ISO, can be accessed through the function button, but this option only holds one control at a time. The fact that there is no orientation sensor is frustrating because it means having to rotate portrait-format shots after capture.

The rear articulated LCD screen is the largest in the group at 3.2in, with a crisp and contrasty 920,000-dot resolution. To switch between the rear LCD and electronic viewfinder (EVF) display, the LCD display needs to be folded back into the body.

There is no hotshoe for an external microphone or flash, so the camera instead relies on its pop-up flash. The EN-EL5 battery unit has a 1,100mAh capacity, but offers a modest 200-shot battery life.



Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk

SONY CYBER-SHOT DSC-HX300 £419

REPLACING the HX200V, the Sony Cyber-shot HX300 has a significantly wider 24–1200mm zoom, and an impressive maximum aperture of f/2.8–6.3. A revised lens design places the OIS elements at the front of the lens, improving stabilisation by up to 4.5EV.

The new sensor has the highest resolution here, at 20.4 million pixels, but this means it is very crowded. However, it can produce large prints at 17.3x13in with the print resolution set to 300ppi, compared to the Canon camera's 13.3x10in prints. Like its predecessor and the Nikon P520, the HX300 records in JPEG format only.

The camera is physically larger than the Nikon and Canon models, but it is lightweight and sits very well in the hand thanks to its excellent handgrip. Overall, the camera's feel is to a high

standard, especially the handling of the lens – the ring to manually control the electronic zoom and focus has a smooth rotation.

Changes to exposure are made by pressing in the rear wheel next to where the thumb rests. A single control can be assigned to the function button, with all others accessed via the main menu.

The high-resolution LCD screen is the only one in the group without full articulation – instead, it has a tilt movement. The viewfinder leads the group with a 1.44-million-dot resolution and crisp display.

There is no hotshoe for external flash units, but there is a built-in flash, although it is the least substantial in the group. The HX300 uses the same BX1 battery as the company's RX100 and RX1, which provides a respectable 310-shot battery life.



Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



With such a wide zoom range, these bridge cameras are suitable for a variety of subjects. The lens in each camera is effectively stabilised, which is necessary when using the telephoto settings. The difference between the 42x zoom and 50x zoom is rather subtle, but should be appreciated by wildlife photographers

IMAGE QUALITY

GOOD LIGHT

Simply put, the higher-resolution Sony and Nikon cameras are able to resolve the most detail, up to the 24 marker of our resolution charts at ISO 100. The Fuji model just about reaches this point, while the lower-resolution Canon camera cannot quite compete.

Unsurprisingly, when viewed at 100%, the detail in all the images produced by these cameras is akin to most models that use a compact-sized sensor – that is, slightly smudged rather than really crisp. Viewing images at a size smaller than 100% makes them look a little sharper, which is where the larger images of the higher-resolution cameras have the advantage. Once the image size is matched up, the higher-resolution cameras, like the Sony, look a touch sharper when used in good light.

When each camera is used in its optimum setting in good light – that is, ISO 100 and down 2 stops from the maximum aperture (for example, 85mm at f/5.6) – there is the potential for good detail in close subjects, such as in the portraits of the dog on the right. On distant subjects, such as a landscape, fine detail is less crisp. A direct comparison between the four cameras in this test and the Panasonic Lumix DMC-FZ200 (with 24x zoom) shows there is little difference in image quality.



RESOLUTION

Canon SX50 HS

JPEG ISO 100 21	RAW ISO 100 22
JPEG ISO 400 20	RAW ISO 400 20
JPEG ISO 1600 18	RAW ISO 1600 19
JPEG ISO 6400 14	RAW ISO 6400 16

Left: These images have been taken at ISO 100 and f/5.6. When viewed at 100%, details in the fur, nose and teeth is respectable. Downsize the image and detail appears rather sharp



LOW LIGHT

There is a direct correlation between the pixel count and a camera's ability to control noise. In all the cameras in this test, detail is more smudged the further down the ISO range one goes. So while the high-resolution Sony and Nikon models may well both reach the 24 marker at ISO 100, in poor-contrast light using higher ISO settings they show a more dramatic decline in their ability to control noise than the lower-resolution Fuji and Canon cameras. Therefore, resolved detail drops off more.

For example, in a low-light landscape taken at ISO 1600, the Canon camera has the best control over noise. Again, though, its images are almost half the size of the Sony camera, and when viewing the images at the same size there is little difference between the two

Above: These images in fading light have been recorded at ISO 1600. The Canon camera displays the best control over noise, but its image is smaller

Right: The pull-up of the branch is taken from the edge of the frame, where chromatic aberrations are obvious in the Nikon and Canon models, but not in the Fuji camera

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with each lens set to 100mm with an f/5.6 aperture. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

Nikon P520		Fujifilm HS50EXR		Sony HX300	
JPEG ISO 100	24	JPEG ISO 100	22	RAW ISO 100	24
JPEG ISO 400	19	JPEG ISO 400	21	RAW ISO 400	22
JPEG ISO 1600	15	JPEG ISO 1600	16	RAW ISO 1600	18
JPEG ISO 6400	12	JPEG ISO 6400	10	RAW ISO 6400	10
				JPEG ISO 6400	10

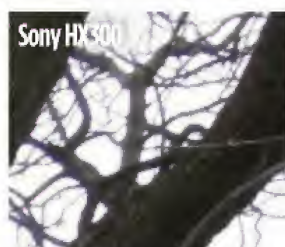
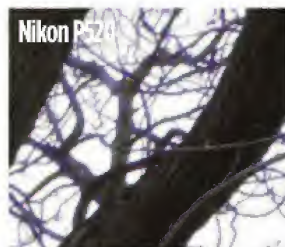


DISTORTIONS

OUR CURVILINEAR distortion chart has been photographed with each camera, and detail in 'real-world' images has been examined at 100%, looking for curvilinear and chromatic aberration lens distortions.

At the wideangle 24mm setting, barrel distortion is evident in each camera, but none more so than the Fuji HS50EXR. The result is stretched detail, particularly at the frame edges where image sharpness tails off. The Nikon and Sony lenses most impressively hold sharpness from the centre of the frame to the edges, with the Canon lens following in the middle, while the Fuji optic shows disappointing edge detail.

As for chromatic aberration, the Fuji camera is, conversely, the best at controlling this phenomenon, with virtually no trace in high-contrast edges. The Sony HX300 does a good job, too, while the Canon SX50 HS and Nikon P520 are most affected. On a side note, I found the Fuji camera more susceptible to lens flare than the others. This effect can, of course, be used for creative results, but it can be worth shielding the lens from light, although there is no lens hood supplied.



Verdict

OFTEN when we test flagship cameras from several manufacturers there is very little to choose between them. Here, however, there is plenty. For instance, only the Canon and Fuji cameras record in raw format. The pixel count also varies widely, with that of the Sony camera almost twice the count of the Canon.

Likewise, in the hand, each feels very different from the next, with benefits and downsides to all. The Canon SX50 HS feels a touch basic and its LCD screen and viewfinder are the least clear. However, the camera does the job without fuss. The Nikon P520 is the most compact while offering a good handgrip, but its AF can be slow and it records in JPEG format only. The Sony HX300 is a good size while being light, and has a class-leading viewfinder, but it is let down a little by a menu system that's slow to navigate and its modest flash unit. Finally, the Fuji HS50EXR is substantial, being almost twice as bulky as its Nikon contemporary. It has the best battery life and is the only camera with a manual zoom, but there are one or two issues with the way it handles.

Generally, the high-resolution cameras are best for good light, but the models with lower pixel counts give tidier images in low-contrast light. Fortunately, in the case of each of the cameras, the extension of the zoom range does not have a dramatic effect on the sharpness of its images. When used in the best settings, I saw little difference between the images and those from the 24x zoom Panasonic FZ200.

I have no doubt that those people looking for a bridge camera will be amazed at the zooms on offer here, and each camera's excellent handling. It is tricky to select an outright winner, but all things considered, the Sony Cyber-shot DSC-HX300 is the best all-rounder. Its handling is excellent, it is comfortable to hold, it has an excellent viewfinder and LCD screen, and its zoom is easy to control. While it does not record in raw format and its high pixel count pays the price in terms of noise – although all the cameras are noisy – the Sony HX300 produces the largest images from which to scale down, making the effect less noticeable.

CANON

Amateur Photographer
Tested as an
Enthusiast bridge
Rated Very good
81%

NIKON

Amateur Photographer
Tested as an
Enthusiast bridge
Rated Good
78%

FUJIFILM

Amateur Photographer
Tested as an
Enthusiast bridge
Rated Good
79%

SONY

Amateur Photographer
Tested as an
Enthusiast bridge
Rated Very good
81%

AskAP

Let the AP team answer your photographic queries

CHOICE OF TELECONVERTER

Q I am thinking of buying a 2x teleconverter that can be used with a Nikon D5000 (by my wife) and a Nikon D3S. As there are so many teleconverters on the market, I am confused as to which would be suitable for the kit that we have. I have just returned from a holiday where I met a keen photographer who was using a Nikon D800 fitted with a 70–200mm f/2.8 and a Nikon teleconverter. However, having looked at it, I found that while the converter would fit my camera bodies, it was not suitable for the lenses, which confused me. The lenses we use are a Sigma 10–20mm f/4–5.6 EX DC HSM, Nikkor 18–55mm f/3.5–5.6G AF-S VR DX, Nikkor 18–200mm f/3.5–5.6G IF-ED AF-S VR DX, Nikkor 28–300mm f/3.5–5.6G AF-S ED VR, Sigma 70–300mm f/4–5.6 DG Macro and Sigma 150–500mm f/5–6.3 APO DG OS HSM.

Could you advise me about which 2x teleconverter to buy, and the estimated price? **Adam Shaw**



A I think you first need to consider whether you actually need a teleconverter at all. Teleconverter manufacturer Kenko recommends focal lengths of at least 50mm should be used with its 2x converter, so that would immediately take four of your lenses out of the equation. Even if you don't agree with the 50mm minimum guide, it's hard to see why you'd use the wideangle lenses with a teleconverter, as your 10–20mm, 18–55mm and 18–200mm zooms would become 20–40mm, 36–110mm and 36–400mm respectively, and those ranges are already covered by other lenses that you own. So, that's at least three lenses you don't need to worry about compatibility with.

In fact, I'd go as far as to suggest that you needn't worry about getting a teleconverter that's compatible with your 28–300mm and 70–300mm zooms, either. With a 2x teleconverter and the subsequent 2-stop light loss, these lenses would become a 56–600mm f/8–11 (rounding the aperture a bit) and a 140–600mm f/8–11, and neither is going to provide

you with autofocus. In both instances, I'd be inclined to use the faster Sigma 150–500mm *without* a teleconverter. Sure, the converter will give you a little extra 'reach' (600mm as opposed to 500mm), but I think you would find that using the 500mm zoom and cropping your images slightly would ultimately give you better results.

Those figures also don't take into account the focal-length magnification of your cameras. The D5000 extends all your focal lengths by 1.5x to start with (due to its DX-format sensor), and your D3S has a DX-format option (and 1.2x option for lesser magnification), so your maximum focal length is already a whopping 750mm equivalent if you're using your 150–500mm zoom lens on a DX-format image area. Unless you want to explore focal lengths of 1000–1500mm (I'd suggest cropping would bridge the 750–1000mm divide), then the question I'd come back to is do you *really* need a teleconverter? If you do, then my advice would be to go with a Sigma 2x EX DG teleconverter (SRP £289.99) to use with your 150–500mm lens. **Chris Gatcum**

The later ERTSi model has only minor external changes compared to the earlier ETRS, but significant specification improvements, and is often a better investment second-hand



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

BRONICA RELIABILITY

Q I have noticed that the Bronica ETRS seems to sell at reasonable prices on the second-hand market. Is this a reliable camera? **L Beatson**

A I think the best I can say is that the Bronica ETRS is as reliable as most medium-format cameras of its type: some break down, but most don't. Like you say, ETRS prices can be very reasonable, but repair costs could potentially be high, so take your time to seek out that 'one careful owner' example. If you don't have the option of looking at a camera before you buy it (and this goes for any second-hand camera), it's always a good idea to buy from someone who will offer a warranty. Even a week or two should give you enough time to put some film through the camera and make sure that everything is working as it should. Obviously, the longer the warranty the better, as it should also cover you if something surfaces a month or two after purchase.

Depending on your preferred subject, you may find you want to look for an ETRS that comes with a prism finder, instead of (or in addition to) a waist-level finder. The reason for this is that the ETRS shoots rectangular 6x4.5cm-format images in 'landscape' format when you hold it and look down onto the viewing screen. As soon as you want to

FROM THE AP FORUM

Advice on an L-series Canon lens

BAHoltPhotography asks I am thinking of saving for a Canon L-series lens for my EOS 1000D, but I'm not sure if it is worth the money. I am currently thinking of getting the 17–40mm f/4L. Has anyone used this lens?

AP GLOSSARY

TELECONVERTERS

In principle, a teleconverter is a great way of expanding your range of focal lengths without investing in additional lenses. It fits between the camera and lens, and multiplies the focal length by a fixed amount – most commonly 1.4x or 2x, although a small number of 3x teleconverters are available. However, while useful, teleconverters do need to be used with care. For a start, they aren't going to work with all lenses, and nor are they intended to be used with wideangle optics – they are really only designed to be used with telephoto focal lengths.

Teleconverters are also best used with lenses that have a fast aperture, because they reduce the amount of light reaching the film or sensor in the camera by a number of stops equal to the magnification factor (so a 2x converter reduces the amount of light by 2 stops, for example). With a manual-focus lens,

the effect of this is fairly straightforward: the lens will effectively be 2 stops slower (an f/2.8 lens will act like f/5.6, and an f/4 lens will effectively have a maximum aperture of f/8 in terms of light transmission). However, with autofocus lenses the reduction in light can also affect the camera's AF system, to the point that slower lenses will no longer focus automatically, meaning you have to switch to manual focus instead.

On top of this, the introduction of additional lens elements (in the teleconverter) and potentially slower shutter speeds will conspire to take the edge off image quality, typically resulting in a slight loss of detail/sharpness. So, while teleconverters are beneficial, they are not always the ideal solution for getting closer. With today's high-resolution cameras, it is sometimes preferable (and cheaper) to simply crop into a digital image instead.

shoot 'portrait' (upright) images, you need to turn the camera on its side. This not only makes it difficult to use the waist-level finder (as it will be horizontal), but the reversed image on the screen makes it doubly difficult to frame your shots. The basic non-metered prism will simply reverse the image so it's the right way round (and provide you with a more convenient SLR-style viewfinder to look through), while the more sophisticated AE-II and AE-III prisms also have a light meter, providing you with in-camera exposure metering.

If your budget allows, you may also want to consider the ETRSi, which was introduced

in 1989 (the original ETRS was launched a decade earlier). This adds a bulb setting, mirror lock-up and the possibility of TTL flash metering (off the film). How beneficial these things are will again depend on the type of photography you intend to do, but it would also mean that you're buying a more recent camera. It's not guaranteed, but a newer camera may not have shot as many frames, which is something to consider if reliability is one of your concerns – the higher the frame count and shutter actuations, the more likely it is that something will eventually go awry. In theory, at least... **Chris Gatcum**

Snorri replies This is a good lens, no doubt, but if you are planning on staying with the APS-C-sized sensor (like your EOS 1000D) it would not necessarily be the best choice. Have you considered the EF-S 15-85mm? It's not an L lens, but it's sharper than the EF 17-40mm and has a much better focal-length range. This lens will only work on APS-C cameras, but I have no doubt that if you ever go for full frame it would be easy to sell.

GeoffR replies Good lenses are what make good photographs, coupled with good technique. Money spent on top-of-the-range lenses that get a lot of use is never wasted.

Benchista replies Of all the L lenses I've used, the 17-40mm is perhaps the least spectacular. It's good, but not stellar. It's pretty good value, as it's relatively cheap, but I don't think it makes any sense at all on an APS-C camera – there are more appropriate choices.

daft_biker replies People may think the 17-40mm is good, but in my kit bag it isn't! On full frame it's about as bad as it gets around the edges, but at least it's reasonably wide. On a cropped sensor it's less use than a kit lens and not really much better. Buy an L lens if it suits your needs, but don't just buy a lens because it's the cheapest thing with a red ring on it!

In next week's AP

On sale Tuesday 2 April

ON TEST



FUJIFILM X100S

The stylish **X100S** comes equipped with a new 16.3-million-pixel X-Trans CMOS sensor with built-in phase-detection AF. We put it to the test

PROFILE



FASHION ICON

A look back at the career of portrait and fashion photographer **Norman Parkinson**

APOY

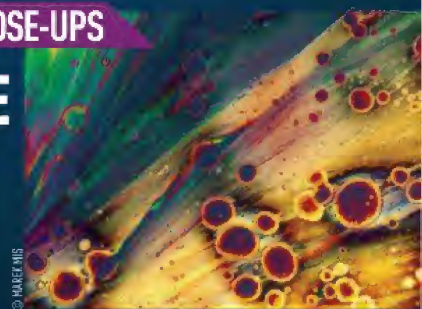
ROUND 3

We've Panasonic prizes worth more than £1,990 in our **Animal Kingdom** round

APOY 2013

LIFE IN MINIATURE

Marek Mis takes us on a tour of the miniature world of microphotography



TECHNIQUE

RETOUCHER'S GUIDE

Martin Evening explains how to create effective focus-stacked images using Photoshop



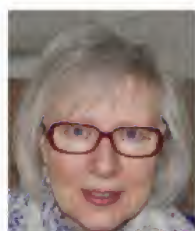
THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.

SPI SCHOOL OF PHOTOGRAPHIC IMAGING



At the heart of the image

Star student



June Chapman

Enrolled on: Foundation in Photography

Age: 57

Occupation: Housewife

Equipment: Nikon D7000 with an assortment of lenses, including a 300mm

Q When did you first become interested in photography?

A I became interested in photography about three years ago after health problems. My camera was the best thing my husband bought me. It gave me a new perspective on all that is around us. It got me off the auto setting and I found a whole new way of taking photographs. It makes you look at things in a totally different way and gets the brain active. Having to take early retirement through ill health from a very busy job, I found it hard to wind down.

Q What do you enjoy most about photography?

A Photography gives such a boost to my confidence and lifts my spirits. I just love it! I don't think we realise what goes on around us until we really think about things and see the

world in a different way. Photography can make other people happy and it gives me so much pleasure. I have also made many new friends and we all help each other with tips and any problems we have.

Q What are you hoping to achieve with your photography?

A I hope to move onto the next stage to the intermediate course and increase my photographic knowledge even further. I love wildlife and still-life images. The foundation course has given me the confidence to take my photography to a higher level.

Q Where is the most enjoyable location to take photographs?

A We have some beautiful countryside in Suffolk, so I

am spoilt for choice where I can take wonderful photographs.

Q Why did you decide to enrol on the School of Photographic Imaging course and how have you enjoyed it so far?

A I had heard about the SPI from a friend and saw the reviews. The course has been excellent and my tutor has been so good, giving lots of help and advice – and giving me the confidence that I needed. I am enjoying it so much.

WE SAY June is doing really well and it is always a pleasure to receive her submissions. She has certainly developed a sound understanding of the basics of photography. It is clear that June also uses her tutor's comments to improve her technique, thus continuing to achieve relatively high grades.



Canon Pixma Pro-100

Vincent Oliver tests the image quality and usability of Canon's latest high-end A3+ photo printer

CANON has an enviable reputation for producing quality cameras, lenses and a range of photo printers that includes both dye and pigment-ink models. The company has three A3+ Pixma Pro printers in its range, comprising the Pro-1 and Pro-10, which are both pigment-ink printers, and the Pro-100, which is a dye-ink printer. The recently announced Pixma Pro-100 replaces the Pixma Pro9000 Mark II.

The Pro-100 uses eight ChromaLife 100+ dye inks, which include three monochrome inks (light grey, grey and black) for cast-free monochrome printing. The Pro-100 is aimed at the enthusiast and professional photographer who wants to reproduce the strong vibrant colours that are a hallmark of Canon's dye-ink printers.

SETTING UP

The Canon Pixma Pro-100 comes supplied with a quick-start sheet that guides the user through the setting-up process for first-time use. As with previous Canon dye-ink printers, the print head assembly has to be fitted by

the user. While this is not a complicated task, I wonder why the company doesn't pre-fit this. The advantage of an easy-to-install print head is that it can be replaced by the user without having to send the printer to a service centre.

The eight ChromaLife 100+ dye ink tanks can then be installed in the print-head cradle, with each tank colour coded and having its own unique key so that it cannot fit in the wrong slot. The inks comprise cyan, magenta, yellow, photo magenta, photo cyan, grey, light grey and black. Once the inks are installed, the printer primes itself ready for use.

The printer drivers and software can then be installed, which is a straightforward process. Follow the on-screen instructions and, when prompted, connect the printer to a computer using a USB or Ethernet cable. The printer can also be used without a PC, via the built in Wi-Fi connection or PictBridge port, which is handy for producing an A3+ print directly from a camera or mobile device. A well-illustrated on-screen

manual is also installed, which guides the user through all the printer's functions.

CONSTRUCTION

The Pixma Pro series of printers (models 1, 10 and 100) are probably some of the best-built printers available. The body of the Pro-100 is an all-metal construction encased within a heavy-duty, dark-grey plastic, and the materials used are of exceptional quality. This printer should withstand heavy use in any studio environment.

The media trays fold neatly away to minimise dust and other objects falling into the works. The front three-section paper output tray looks small for A3 media, but it nevertheless catches the prints without any problem. A two-section rear paper feed is used for most photo printing, and the printer specifications claim that up to 150 sheets of A3 or A4 photo paper can be loaded at a time. The media guide is accessed by lifting up a protective cover, and the guides can then be slid up to the media size in use. The cover must be closed again before printing can start. I like the fact that media is loaded into the centre rather than at the edge as with so many printers. The rear support is a two-folding section, which feels sturdy.

The Pro-100 does not have a straight paper path. This is a must-have feature for fine-art printing, so fine-art and other speciality media must be loaded via the rear manual feed tray, which has a centre paper guide and a two-

AT A GLANCE

- A3+ printer
- 8-ink ChromaLife 100+ dye-based system
- 4800dpi resolution
- 3pL droplet size
- Street price around £380



section paper support. The media has to be pushed down slightly until resistance is felt. Once loaded, the front Resume button must be pressed before printing can start. The printer will accommodate a variety of media weights up to 350gsm (a paper thickness of up to 0.6mm) and has a 45° feed angle.

A CD/DVD label-printing tray is included with the printer, which is inserted at the front. Inkjet-printable CDs and DVDs must be used. The printer controls are minimal, with just power on/off, resume/cancel and an illuminated Wi-Fi button. Also located at the front is a PictBridge port for printing directly from PictBridge-enabled cameras.

The USB 2.0, Ethernet ports and power socket are located at the rear of the printer. USB and Ethernet cables are not included.

SOFTWARE

Canon has included a small selection of software with this printer under the title Creative Park. This has several printing modules for creating calendars, cards, stickers, collages or photo layouts, as well as other options. This is a fun-to-use application, although probably better suited to entry-level printers and all-in-one units.

For the professional photographer, the Print Studio Pro plug-in will be more useful. This gives you plenty of options for printing from within Photoshop, Photoshop Elements or Lightroom. The software is launched by selecting File>Automate>Canon Print Studio Pro. From here selected custom profiles and other settings can be chosen.

CD/DVD LABEL PRINTING

The Pro-100 can print labels on printable CDs and DVDs. A CD tray is included with the printer. Use the My Image Garden application and select New Art – Disk Label to take advantage of the templates and other label design features. This is a basic application that is fine for the average home user wanting to put a picture and text on a CD/DVD label. Professional photographers or designers will want something with more advanced layout features.

The CD tray slot is tucked away inside the printer under a front cover flap. The tray has to be inserted into the slot and the arrows aligned. This is a stiff operation with far too

Above left: Prints on fine-art matt media do not have the same dynamic quality as those on glossy media

Above centre: Prints display a warm tone when they exit the printer before they are dry

Above right: Once dry, the prints have a neutral tone. Although dry to the touch when the prints exit, they take 20-30mins for colours to stabilise

much resistance. The printed label was centred well, with a narrow border on the outer edge of the disc. There are options for various disc sizes, including small and large inner circles. Print quality on printable DVDs is good, and better and more convenient than stick-on labels.

PRINTING

For the first print, I used an A4 sheet of Canon Photo Paper Pro Platinum, which is a



Right: This print was produced using Canon Photo Paper Platinum Pro PT-101 media. The dye inks have produced lively, vibrant colours on all elements in our test chart. The reds are particularly strong



300gsm paper with a high-gloss finish. The A4 print took 2mins 43secs to complete using the printer driver with a high-quality setting, which is not that impressive. Timings were taken from drop-down to final delivery in the tray. However, the resulting print is spectacular, displaying very natural skin tones on the baby portrait (right), and excellent colour saturation and depth in the cotton reels (below right). Detail is maintained in the black and white threads, and there is a good differentiation between the two red reels.

Each of the colour gradients is flawless from pure white to a solid colour (RGB). The smooth gradient is largely due to Canon's Fine print-head technology, 4800dpi resolution and 3-picolitre droplet size. The black & white picture shows no sign of any colour cast, just pure shades of grey. The text element produced exceptional quality on the characters, with the white text on a black box keeping all its detail, especially the thin lines on the letter 'e'. Many printers would display a small amount of character bleeding.

Newly produced prints appear with an overall warm tone that is especially noticeable on the black & white photo, but display a neutral tone when dry. Although dry to touch on exit from the printer, prints should be left for at least 30mins before making any judgement on colours. For a first



Facts & figures



RRP	£469
Max print size	A3+
Resolution	4800 x 2400dpi
Min droplet size	3pl
Print head	Canon's FINE print head
Ink system	ChromaLife 100+ system, 8 single dye inks (black, grey, light grey, cyan, photo cyan, magenta, photo magenta, yellow)
Ink price	£12.75 per ink
Connectivity	Ethernet, USB 2.0, Wi-Fi, PictBridge, AirPrint
Dimensions	689 x 385 x 215mm
Weight	Approx 19.7kg

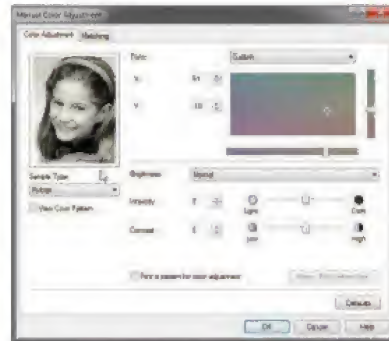
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Tel: 01737 220 000. www.canon.co.uk

print using Printer Manages Colours, without any adjustments, the Pro-100 turned out an impressive-looking print. The test print was also made on A3 paper, which took 6mins 16secs to print.

MONOCHROME PRINTING

Most printers use a mixture of all the ink colours to produce a grey, and a good printer/media profile will produce neutral grey tones. However, if the profile is not accurate or doesn't match the media in use, a colour shift may be visible. While this can go unnoticed on a colour print, it will be obvious on a monochrome image with grey

Print Studio Pro is a print plug-in for Photoshop, Photoshop Elements and Lightroom that gives access to colour management and other settings



Colour control can be set from within the printer's properties panel, although with a good profile you shouldn't need to use this. Any slight colour cast on a monochrome print can be eliminated using the Manual Colour Adjustment setting. While sample images are shown with any adjustment, it would have been useful to preview the adjustment on your own image

tones. The Pro-100 uses two shades of grey ink: light grey and grey, together with a black. This combination of grey inks ensures that grey tones on a print remain totally neutral.

The black & white print was printed on A4 Photo Paper Pro Platinum using the default settings (Printer Manages Colour), and this produced totally neutral grey tones, although the printed image was about 10% darker than the on-screen image. The Pro-100 can convert a colour image into greyscale via the Printer Properties panel. Adjustments can be made and the changes previewed on a small thumbnail stock photo. However, when converting to black & white via the printer driver, the resulting prints were not very good when compared to images that are converted to black & white in Photoshop. So, for full control of how the grey tones are rendered, use a black & white adjustment layer in Photoshop and take charge of how each colour is interpreted as a grey tone.

FINE CONTROL

The Printer Manages Colours option produces vibrant colours on our test prints, but the Pixma Pro-100 is capable of producing much more, especially if the user wants to produce photographs on third-party and fine-art media. The Printer Properties panel gives plenty of options for adjusting colours, brightness and contrast. However, any adjustment made cannot be seen on the actual image until it is printed.

For the next print I used the Photoshop Manages Colours option, which hands

colour management control over to the editing software. To do this, access the Printer Properties panel, select Manual Colour Adjustments and then, under the Matching tab, set Colour Correction to None. This stops the printer from applying a profile, and failure to do this will result in a double profile being applied. However, I did encounter a small problem here as any colour adjustments made via Printer Properties>Manual Colour Adjustments are applied to the print. I would have expected the colour adjustments options to be turned off once Colour Correction is set to None. A good printer profile should produce a perfect print without the need to make any further adjustments, assuming that the image looks OK on a monitor screen.

I produced prints using Canon's Fine Art Paper Photo Rag, which is a 188gsm media with a slight rough texture. The prints did not display the same degree of vibrancy and depth as the glossy Photo Paper Pro Platinum prints. While this printer does not have a dedicated matt black, the blacks on my prints were reproduced as a very dark shade of grey, although excellent detail was maintained in dark areas. Generally, the user needs to select suitable subject matter when using matt or fine-art media – fine-art paper is best suited to subjects with subtle tones. There is no option to print borderless with fine-art media, with the Pro 100 and other Canon Pro printers adding an extra 35mm border to each edge so there is plenty of room to add a signature and edition number. **AP**



Verdict

I LIKE the simplicity of the Pixma Pro-100: it is easy to use for a range of printing. For a printer that produces exceptional-quality photographs without all the bells and whistles, the Pro-100 A3 printer does not disappoint – and there is plenty of scope for using custom profiles and third-party media. Highly recommended.

Amateur Photographer
90%

	1	2	3	4	5	6	7	8	9	10
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BUILD	20/20									
HANDLING	15/20									
PERFORMANCE	30/30									

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'Export model'

A 1958 Autocord, with no exposure meter, 75mm f/3.5 Chiyoko Rokkor lens, Seikosha MX shutter and the then company name, Chiyoko, on the viewing hood

Early LMX version

This Autocord has a selenium-cell exposure meter with its 'window' behind the flip-up nameplate. This example has the Chiyoko Rokkor lens, Seikosha MX shutter and the Chiyoko logo on the hood. Note the exposure-meter setting and readout on the side of the camera

Loading a Minolta Autocord

The film goes into the upper chamber, and the backing paper is pulled down to the empty spool in the lower chamber



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Ivor Matanle recalls the only Rolleiflex lookalike that did not bend the film before exposure

THERE have been many 6x6cm-format, rollfilm, twin-lens reflex cameras manufactured in the image of the post-Second World War lever-wind Rolleiflexes, and almost as many designs emulating the knob-wind Rolleicord. Most of the near-copies of the Rolleiflex emanated from Japan, although there were some from Europe, including Britain's MPP Microflex, a few from the USA and at least one from China. All but one of the many Rolleiflex-derived models were designed to be loaded as Rolleiflex models were loaded. This involved the 120 film being inserted in the lower chamber of the camera, as seen with the back open, and the backing paper leader drawn across the bottom of the camera, through a right angle, then past the square

exposure aperture to the take-up spool.

This approach inevitably means that the film has to be bent sharply as it approaches the exposure aperture. It also means that if, as would be common in amateur use, there were a substantial time between exposures, the film frame for the next shot will be held tautly and bent until the camera is wound on. It is almost inevitable, if the delay between exposures is lengthy, that the film will develop a kink, and may not lay perfectly

flat across the exposure aperture when it comes to be used. This could result in some degree of lack of focus where the film has been held bent, or possibly a small amount of image distortion.

Now, before emails disputing this start being sent to the Editor, I must come clean about something. I have shot many pictures in my time with various Rolleiflexes, Yashica-Mat, Rolleicords, Microcords





WATCH OUT FOR

TLR problems

If dropped, TLRs tend to land face first and damage the focus mechanism, which relies on the front panel moving in and out freely, and parallel to the film plane. To check this, focus on something close by, ensuring focus travel is smooth, then check that the gap between the rear of the front panel and the front of the body is the same at the top and bottom.

Wind the camera and set the shutter and aperture to 1sec at f/3.5, then fire while watching the lower, taking lens. The shutter should buzz smoothly open for 1sec, then close completely. If it clicks but does not open, it needs servicing, which is expensive.



Autocord close-ups

A No.1 close-up lens set in its Minolta case, one 1-dioptre close-up lens for each lens of the camera and (black ring) the parallax-correction prism that fits over the lens on the viewing lens



and other twin-lens reflexes without ever experiencing these problems. However, having been a professional photographer, as part of my PR work, for most of my adult life, I am accustomed to working quickly and to finishing a film in the course of a shoot. This does not leave time for the film to develop a kink. When this issue was raised with the manufacturers of Rolleiflex cameras, they explained that their models were designed for fast-working professionals. However, the kink remains a distinct possibility for an amateur leaving a film in a twin-lens reflex for a week or two.

KINK-FREE TLR PHOTOGRAPHY

The one Rolleiflex-derived TLR camera that is loaded from top to bottom, and thereby avoids the issue of bending the film before it is exposed, is the Minolta Autocord. Due to their outstanding lens quality and precise lever focusing, the various types of Autocord consistently deliver formidably sharp and contrasty negatives or transparencies, rivalling any Rolleiflex with which they are compared. Maybe the lack of the kink sometimes has a role in their consistent performance, too.

To forestall another batch of protest letters to the Editor, I should explain that I am aware that the Mamiyaflex C-series TLRs also load from top to bottom, and do not bend the film before exposure. However, these

Autocord Model 1, 1965

Note the lower-case 'minolta' above the name and breaking the ellipse of the logo. This has a 75mm f/3.5 Minolta Rokkor lens in a light-value Citizen MVL shutter. Note the depth of field scale below the crank

Autocord Model 1, 1965

This view of the base shows the focusing lever at the mid-point of the distance scale above it, which runs from 3.5ft to infinity



differed so much from the Rolleiflex design, with interchangeable lens and shutter units mounted on to a bellows assembly, that I have excluded them from the ranks of Rolleiflex clones.

AUTOCORD ORIGINS

Minolta twin-lens reflexes first appeared in 1936/37 and the knob-wind Minoltaflex was the first TLR manufactured in Japan. Chiyoda Kogaku Seiko, as the company was called until 1962, followed this in 1939 with the Minolta Automat, its first lever-wind TLR. After the Second World War, various Minolta knob-wind TLRs appeared during the 1950s, culminating in the lever-wind Minoltacord and Minoltacord Automat in the mid-1950s. The first Minolta Autocord appeared in 1955, and for a short time was probably produced concurrently with the Minoltacord Automat, but from 1956 onwards all Minolta twin-lens reflexes for 120 and later 220 film were called Autocords.

All Minolta Autocords were equipped with an outstanding 75mm f/3.5 four-element Rokkor lens (called in earlier models Chiyoko Rokkor), focused using a lever that moves from side to side under the front panel. These cameras were manufactured to a high standard. Autocords usually maintain their silky-smooth focusing and precise parallelism almost 60 years on, and consequently remain a sought-after camera among rollfilm users. Most early Autocords made from 1955-1958 had Optiper shutters with speeds from 1-1/400sec, although the Autocord L of 1955, with a built-in selenium-cell exposure meter, was fitted with a Seikosha Rapid shutter with speeds of 1-1/500sec, and the Autocord LMX of 1958, also with a selenium meter, had a Seikosha MX shutter and a top speed of 1/500sec. In 1961 and 1962, Autocords were fitted with MX-synchronised Optiper

1955

Minolta Autocord, Optiper MXS shutter; and Minolta Autocord, selenium meter, Seikosha Rapid shutter

1957

Minolta Autocord RA with multi-format capability

1958

Minolta Autocord (export), Seikosha MX

1961

Minolta Autocord RI, Optiper-M; and Minolta Autocord RG, Optiper MVL

1963

Minolta Autocord RG, Citizen MVL

1965

Minolta Autocord Model I, Citizen MVL; and Autocord CdS model I

1966

Autocord Model II; Autocord Model III; Autocord CdS Model II; and Autocord CdS Model III



Minolta Paradjuster

Here with its box, it goes between the camera and tripod for close-up photography. The shot is framed and the camera focused with the Paradjuster unextended. Extending the Paradjuster then puts the taking lens where the viewing lens was to eliminate parallax errors

Autocord CdS Model I

Still for 120 film only, with 75mm f/3.5 Minolta Rokkor lens in a light-value Citizen MVL shutter

CdS exposure cell

This is to the left of the word 'minolta' on the meter assembly in front of the hood of the Autocord CdS Model I. The on-off and meter range switch is to the right



MVL shutters, and from then on until the late 1960s all Autocords had Citizen MVL shutters with a top speed of 1/500sec. It is possible to identify the exact model of any Autocord by its serial number at www.wctatel.net/web/crye/a-cord.htm.

SEVENTEEN MODELS

Camera collectors tend to exaggerate the number of models, or versions, of any camera, by regarding any change of specification as a new model. If one's objective is to own every known version of a camera, fair enough. However, a change of shutter type, for example, may have resulted

from nothing more than one supplier being out of stock, or another wanting the business and offering the manufacturer a cheaper deal for a couple of years.

The previously mentioned website identifies 17 models of Autocord, although, as a photographer, I would say there were seven. These are: the 1955 Original Autocord with no exposure meter; the 1955 Autocord with selenium-cell exposure meter; the 1965/6 Autocord II with 220 film capability, but with exposure counter 1-12 then back to 1 for shots 13-24 and no meter; the 1966 Autocord III 120/220 with counter 1-24 and no meter; the 1965

WATCH OUT FOR

Focusing lever

Check that the focusing lever below the front panel isn't broken or bent. Repairer Ed Trzoska (pronounced Troshka) knows Autocords well (0116 267 4247, e.trzoska@ntlworld.com). He says that later models have focusing levers of steel, rather than of die-cast alloy. This makes them a sounder investment. The film-transport system is good, but the frame counter can play up, so it pays to put a test film through it.

HOW MUCH DO THEY COST?

Good examples of the Autocord are much sought-after. Asking prices have increased in recent years, but seem to have stabilised. Recently on eBay, fully working cameras ranged from about £80 to around £160. 'Buy it Now' prices can be as high as £250. On 25 February, Rainham Cameras offered a late meterless Autocord with a three-month guarantee for £129.99.

YOU MAY ALSO LIKE



A Yashica-Mat with f/3.5 Yashinon.



Autocord CdS Model I, 120 only, with CdS exposure meter; the 1966 Autocord CdS Model II, 120/220, CdS meter, with 1-12 counter; and the 1966 Autocord CdS Model III, 120/220, CdS meter, with 1-24 counter.

Of these, the rarest by far are the models that could use 220 film, but used a 1-12 counter twice to count the 24 exposures. Each was made for less than a year. The commonest are the variants of the first version with no meter.

ACCESSORIES

The potential for accessories for twin-lens reflexes was limited, but Minolta offered a significant range. The filter mounts on Autocord lenses are Rollei size 1 bayonet, and any size 1 lens hood or filter fits any Autocord. So those made for Rollei and Rolleiflex cameras with f/3.5 Tessar or Xenar lenses fit an Autocord, as do filters and hoods made for the Yashica-Mat series or those made in Britain for the MPP Microcord or Microflex. Minolta made a substantial range of colour filters for black & white photography, plus UV and colour-correction filters and its own size 1 lens hood.

Minolta also made its own range of parallax-corrected pairs of close-up lenses for the Autocords and a unique polarising filter called the Autopole. This covered both lenses, and a gear on the side rotated both polarising filters simultaneously, so that the effect on the image could be accurately assessed from the focusing screen. There was a panoramic head with spirit level for mounting between camera and tripod, a 'paradjuster' for eliminating parallax error in close-up photography and a 4cm square mask for Superslide transparencies on 120 film. **AP**

Thanks to Vic Rumak, David Hills, Mike Dodd and other members of the PCCGB for the loan of various Minolta Autocords for photography, and to Vic Rumak and John Kirkham for research and help with photography.



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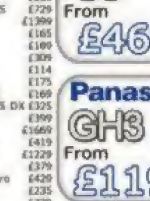
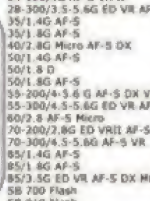
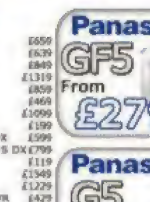
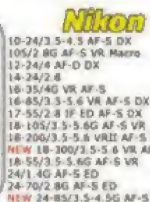


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V2 + 10-30mm Lens **£679**
V2 + 10-30mm + 30-110mm **£869**
J2 + 10-30mm **£329.95**
J2 + 10-30mm + 30-110mm **£429**
NEW! S1 + 11-27.5mm **£479**
NEW! S1 + 11-27.5mm + 30-110mm **£619**



D3200 Body **£369**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£399 Inc Cashback***
Price you pay today **£439**
D3200 + 18-55mm VR + 55-300mm **£673.05 Inc Cashback***
Price you pay today **£713.05**



D5200 Body **£609**

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£649 Inc £50 Cashback***
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D5100 From **£309 Inc £40 Cashback***
Price you pay today **£349**



NEW! D600 From **£1450**

D600 Body **£1300 Inc Cashback***
Price you pay today **£1450**
D600 + 24-85mm f3.5-4.5 VR **£1673 Inc Cashback***
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★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: D600 Body
★★★★★ "Superb replacement for D700!"
AshaMon - N.W. England

I AM: A Thrill-Seeker The New Nikon D7100

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- 24.1 Megapixels
- 6 fps continuous shooting
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- Full HD 1080p Movie Recording
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NEW! D7100 Body **£1099**
NEW! D7100 + 18-105mm **£1299**

† T&Cs apply. Entry into the prize draw is available to UK residents over the age of 18 who pre-order a D7100 from us before 30th April 2013. See www.wexphotographic.com/winyourdreamlens for details.

NEW! D7100 From **£1099**



D800 From **£1929**

D800 Body **£1929**
D800E Body **£2359**

D7000 Body **£542 Inc £100 Cashback***
Price you pay today **£642**
D7000 + 18-105mm VR **£689 Inc £100 Cashback***
Price you pay today **£789**



D4 Body **£4249**

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY



NEX-6 Body **£619**

NEX-6 + 16-50mm PZ **£729**
NEX-6 + 16-50mm PZ + 55-210mm **£929**
NEW! NEX-SR + 16-50mm PZ **£569**
NEW! NEX-3N + 16-50mm PZ **£399**
NEX-7 Body Black **£839**
NEX-7 + 18-55mm Black **£939**

RECOMMENDED LENSES:
Sony E 35mm f1.8 OSS **£379**
Sony E 10-18mm f4.0 OSS **£719**



A77 From **£829**

A65 From **£649**
A57 From **£489**
A37 From **£299**

RECOMMENDED LENSES:
Sony 50mm f1.4 **£319**
Sony 16-50mm **£549**
Sony 16-105mm f3.5-5.6 **£479**



A99 From **£2199**

A99 Body Black **£2199**
A99 Body + Battery Grip + 2 FREE Batteries* worth **£136**
£2443
†T&Cs apply – See website for details

Panasonic



G5 Body **£479**

G5 + 14-42mm **£499**
G5 + 14-42mm PZ **£629**
GF5 + 14-42mm PZ **£374**
GF5 + 14-42mm PZ **£459**
GX1 + 14-42mm PZ **£459**
GX1 + 14-42mm PZ **£499**



GH3 From **£1199**

GH3 Body Black **£1199**
GH3 + 14-140mm **£1579**
GH3 + 12-35mm **£2299**

RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£849**
35-100mm f2.8 Vario Power OIS **£949**

OLYMPUS



OM-D E-M5 From **£979**

OM-D E-M5 Body **£979**
OM-D E-M5 + 12-50mm **£1138.49**

RECOMMENDED LENSES:
Olympus 12mm f2.0 ED Limited Edition **£899**
Olympus 17mm f1.8 **£399**
Olympus 75mm f1.8 PW EZ **£639**
Olympus 45mm f1.8 **£216**



E-PL5 From **£579**

E-PL5 + 14-42mm **£579**
E-PL5 + 14-42mm + 40-150mm **£699**
E-PM2 + 14-42mm **£475**
E-PM2 + 14-42mm + 40-150mm **£639**



K-5 II Body **£729**

K-5 II + 18-55mm WR **£809**
K-5 II + 18-135mm WR **£1059**
K-30 Body **£459**
K-30 18-55mm WR **£529**
K-30 18-135mm WR **£769**

FUJIFILM



X-Pro1 **£1099**

X-Pro1 Body **£1099**

Purchase the X-Pro1 with 2 or more lenses from the Recommended X-Mount Lenses (shown right) and receive up to **£350 Cashback***. Purchase the X-E1 with 2 or more lenses from the Recommended X-Mount Lenses and receive up to **£250 Cashback***. See website for details. Cashback* offer ends 30.04.13



X-E1 From **£629**

X-E1 Body **£629**
X-E1 + 18-55mm **£949**

RECOMMENDED X-MOUNT LENSES:
Fujinon 14mm f2.8 R XF **£769**
Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£429**
Fujinon 60mm f2.4 R **£469**
Fujinon 18-55mm f2.8-4.0 OIS **£519**

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Canon

EOS 6D

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NEW! 6D Body
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NEW! 6D + 24-105mm
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Price you pay today £2199



£100 CASHBACK*

NEW!

20.2 megapixels

4.5 fps

1080p movie mode

Full Frame CMOS sensor

Canon EOS M



18.0 megapixels
4.3 fps
1080p movie mode

EOS M

From **£529**

EOS M + 18-55mm IS STM **£529**
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RECOMMENDED ACCESSORIES:
Canon LP-E12 Battery **£49.99**

Canon EOS 600D



18.0 megapixels
3.7 fps
1080p movie mode

600D

From **£409**

600D Body **£409**
600D + 18-55mm IS II **£489**
600D + 18-135mm IS **£639**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£675**

NEW! 6D

From **£1499 Inc Cashback***

Canon EOS 650D



18.0 megapixels
5.0 fps
1080p movie mode

650D Body

£529

650D + 18-55mm f3.5-5.6 IS II **£579**
650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II **£778**
650D + 18-135mm IS STM **£789**

Canon EOS 60D



18.0 megapixels
5.3 fps
1080p movie mode

60D

From **£619**

60D Body **£554 Inc Cashback***
Price you pay today £619
60D + 18-55mm f3.5-5.6 IS II **£634 Inc Cashback***
Price you pay today £699
60D + 18-135mm f3.5-5.6 IS **£734 Inc Cashback***
Price you pay today £799

CUSTOMER REVIEW: 650D + 18-55mm IS II
★★★★★ "Nice little DSLR - Big improvements" *MTA - Wobford*

Canon EOS 7D



18.0 megapixels
8.0 fps
1080p movie mode

7D

From **£1069**

7D Body **£989 Inc Cashback***
Price you pay today £1069
7D + 18-135mm f3.5-5.6 IS **£1199 Inc Cashback***
Price you pay today £1279
7D + 15-85mm f3.5-5.6 IS USM **£1439 Inc Cashback***
Price you pay today £1519

Canon 5D Mark III



22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III

From **£2335**

5D Mark III Body **£2175 Inc Cashback***
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5D Mark III + 24-105mm f4 L IS USM **£2815 Inc Cashback***
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5D Mark III + 24-70mm f2.8 L USM II **£3970 Inc Cashback***
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Canon Cashback* offer ends 31.05.13

Memory Cards

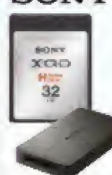
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SanDisk Extreme Pro: 90MB/s UDMA C/Flash	£99.99
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SONY



Sony XQD™ Memory Card: 125MB/s XQD	
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Sony XQD™ Readers:	
XQD Card USB 3.0 Reader	£49
XQD Express Card Adapter	£79

Sony Experience Memory Card: UHS-I 30MB/s SDHC	
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8GB	£18
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16GB	£42
32GB	£89
64GB	£129

wex blog

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Flashguns & Macroflash

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Macro Flashguns: 24 AF-1 £54.95, 44 AF-1 £129, NEW! 52 AF-1 £199, 58 AF-2 £249	Macro flash: 15 MS-1 £295.99	SIGMA Flashguns: EF 610 DG ST £119.99, EF 610 DG Super £159.99	EM-140 DG Macro Flash From £234.99	Nissin Flashguns: MG8000 £449, Di622 II £114.99, Di866 Mk II £199	MF18 £299	SURPAK Flashguns: PZ42X £109.99, PF30X £69.99, 16R Pro £337.99

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Lighting Lightsphere Collapsible £59.99, Pop-Up Flash Diffuser £24.99, Lightsphere Universal PowerSnoot £64.99	PocketBox PocketBox Flash Softbox Kit £45	Interfit PortABox From £22.99, Folding Softbox From £54.99	Lastolite Ezybox Softbox £44.99, Ezybox Hotshoe From £89.99, TriFlip Kits From £69.99	Off Camera flash Cord From £30.99	TiltHead £17.99

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f2.8 STM
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Canon



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f2.0
IS USM
£699.95

Canon



EF 24-70mm
f2.8 L
USM II
£1795



AF-S 80-400mm
f4.5-5.6
ED VR
£2449



18-300mm
f3.5-5.6 ED
AF-S VR
£679



28-300mm
f3.5-5.6 G ED
AF-S VR
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SIGMA



NEW!
35mm
f1.4 DG HSM
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CANON LENSES

TS-E 17mm f4.0 L	£1866
EF 24mm f1.4 II USM	£1245
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TS-E 24mm f3.5 L II	£1642
EF 28mm f1.8 USM	£369
EF 35mm f1.4 L USM	£1059
EF 35mm f2.0	£208
TS-E 45mm f2.8	£1099
EF 50mm f1.2 L USM	£1169
EF 50mm f1.4 USM	£249
EF-S 60mm f2.8 USM Macro	£799
MP-E 65mm f2.8 1.5x Macro	£1649
EF 85mm f1.2 L II USM	£299
EF 85mm f1.8 USM	£299
TS-E 90mm f2.8	£1099
EF 100mm f2.8 USM Macro	£422
EF 100mm f2.8 L IS USM Macro	£422

£609 Inc £80 Cashback*

Price you pay today £689

EF 135mm f2.0 L USM	£859
EF 180mm f3.5 L USM Macro	£1169
EF 200mm f2.8 L USM II	£599
EF 300mm f2.8 L IS USM II	£1515
EF 300mm f4.0 L IS USM	£1099
EF 400mm f5.6 L USM	£1058
EF 500mm f4.0 L IS USM II	£7765
EF 800mm f5.6 L IS USM	£9739
EF 8-15mm f4.0 L USM Fisheye	£1555

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Price you pay today £1059

EF-S 10-22mm f3.5-4.5 USM	£539
EF-S 15-85mm f3.5-5.6 IS USM	£549
EF 16-35mm f2.8 L USM II	£939

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EF 17-40mm f4.0 L USM

EF-S 17-55mm f2.8 IS USM	£749
EF-S 17-85mm f4.0-5.6 IS USM	£334
EF-S 18-135mm f3.5-5.6 IS STM	£389
EF-S 18-200mm f3.5-5.6 IS	£389
EF 24-105mm f4.0 L IS USM	£822
EF 28-135mm f3.5-5.6 IS USM	£359
EF 28-300mm f3.5-5.6 L IS USM	£2095
EF-S 55-250mm f4.0-5.6 IS II	£199
EF 70-200mm f2.8 L IS USM II	£1189

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NIKON LENSES

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24mm f1.4 G AF-S ED	£1489
24mm f2.8 D AF	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£505
28mm f2.8 D AF	£245
35mm f1.8 G AF-S DX	£150
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£278
50mm f1.4 D AF	£244
50mm f1.8 G AF-S	£155
60mm f2.8 G AF-S ED Micro	£404
85mm f1.4 D AF	£949

85mm f1.4 G AF-S	£1189
85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micros	£1339
85mm f3.5 G ED AF-S VR DX Micro	£375
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4.0 G ED AF-S IF DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-35mm f4.0 G ED AF-S VR	£829
16-85mm f3.5-5.6 G ED AF-S DX VR	£439
17-55mm f2.8 G ED AF-S IF	£1049
18-35mm f3.5-4.5 D IF ED AF	£475
18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
24-70mm f2.8 G ED AF-S	£1239
24-85mm f2.8-4.0 D AF	£549
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£445
80-400mm f4.5-5.6 D AF VR	£1239.95

SIGMA LENSES

30mm f1.4 EX DC	£299
30mm f2.8 EX DG Macro	£269
50mm f1.8 EX DG HSM	£359
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£699
300mm f2.8 EX D	£2279
8-16mm f4.5-5.6 DC HSM	£549
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12-24mm f4.5-5.6 EX DG HSM II	£649
NEW! 17-70mm f2.8-4.0 DC OS HSM	£449
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£799
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
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70-300mm f4.0-5.6 DG OS	£275
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120-400mm f4.5-5.6 DG OS HSM	£639
150-500mm f5.0-6.3 DG OS HSM	£749
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TAMRON LENSES

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18-270mm f3.5-6.3 Di II VC PZD	£379
NEW! 24-70mm f2.8 Di VC USD SP	£849
28-75mm f2.8 XR Di	£349
NEW! 70-200mm f2.8 Di VC USD	£1399
70-300mm f4.5-5.6 SP Di VC USD	£289

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Canon



12.1 megapixels
5.0x optical zoom
1080p movie mode

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50.0x optical zoom
1080p movie mode

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12.1 megapixels
5.0x optical zoom
1080p movie mode

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PENTAX



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NEW! MX-1 Silver or Black £399

SIGMA



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Panasonic



NEW! Lumix TZ40 **£329**



Lumix FZ200 Black **£429**



Lumix LX7 Black **£349**

NEW! Lumix F550 Silver or Black £99
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NEW! Lumix S29 Silver or Black £199
NEW! Lumix XS1 Red, Silver, White, Violet or Black £119
NEW! Lumix FT25 Red, Blue, White or Black £179
NEW! Lumix TZ35 Silver or Black £249
NEW! Lumix FZ62 Black £259
NEW! Lumix FTS Blue, Orange, Silver or Black £349

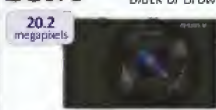
OLYMPUS



SP-720 UZ Silver or Black RRP £229.99 £150
S2-31 MR Silver or Black RRP £299.99 £179
NEW! S2-15 White, Red, Blue or Black £179
NEW! TG-630 White, Red, Blue or Black £249
NEW! TG-830 Blue, Silver, Red or Black £249
NEW! SH-50 White, Silver or Black £349
NEW! XZ-10 White, Brown or Black £404
XZ-2 Black £404

NEW! Tough TG-2 **£349**

SONY



Black or Brown
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NEW! WX60 White or Black £149
NEW! TF1 Red, Blue or Black £179
NEW! H200 Black £199
NEW! WX200 Silver or Black £209
NEW! WX300 Black, White or Red £279
NEW! HX300 Black £419
RX1 Black £2599

Cyber-Shot RX100 **£479**



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NEW! FinePix X100s Black **£1099**

NEW! FinePix X20 **£499**

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NEW! FinePix S8500 White, Red or Black £279
NEW! FinePix F900 White, Red or Black £309
NEW! FinePix SL1000 Black £334
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22L.....£94

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NEW! Rover Pro AW:
35L.....£219
45L.....£239

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Perfect for carrying a DSLR, 2 Lenses, 17" Laptop & Accessories

DR-465 DL.....£59.99
DR-466 DL.....£69.99
DR-467 DL.....£74.99

Grip DL Holster

Grip DL Holster:
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12.....£26
14.....£29
16.....£44.95
18.....£44.95

tamrac

Expedition 5x Black

Expedition:
4x.....£89
5x.....£119
6x.....£139
7x.....£149
8x.....£194
9x.....£219

Manfrotto
Imagine More

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F-5XB.....£89
F-5XZ.....£99.95
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F-803.....£150
F-2.....£159.95

Billingham

Hadley Pro Original Canvas Khaki/Tan
Hadley: Canvas/Leather:
Khaki/Tan, Black/Tan, Black/Black.
FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
Digital.....£109
Small.....£139
Large.....£154
Pro Original.....£165

5 Series: Khaki/Tan, Black/Tan, Black/Black.
FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
335.....£249
325.....£249.95
445 Black/Tan, Khaki/Tan, Black/Black, Sage
FibreNyte/Tan.....£285
555 Black/Tan, Khaki/Tan, Black/Black.....£314

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Joby Gorillapods from only £19 - See our website for details!

Manfrotto
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055XPROB
• 178.5cm
Max Height
• 10cm
Min Height

055 Series:
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055XB.....£113
055XPROB.....£139.95
055XV.....£139
055CXPRO3.....£249
055CXPRO4.....£259.95

190XPROL
• 164cm
Max Height
• 8.5cm
Min Height

NEW! 190XPROL.....£144
NEW! 190XPROL + 496RC2
Compact Ball Head.....£199
NEW! 190XPROL + 804RC2
3-Way Head.....£189

GIOTTO

Silk Road
YTL8353
• 171cm
Max Height
• 19cm
Min Height

NEW! SILK ROAD - 3D Column:
YTL9353 Aluminium.....£114
YTL9383 Aluminium.....£124
YTL8353 Carbon Fibre.....£229
YTL8354 Carbon Fibre.....£239
YTL8383 Carbon Fibre.....£259
YTL8384 Carbon Fibre.....£269

VGRN8225

• 135cm
Max Height
• 23.1cm
Min Height

Vitrurian Series:
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+ MH5310-630 Ball Head.....£249
VGRN8265 Tripod
+ MH5501-652 Ball Head.....£309

GITZO

GT3542 LS
• 146.5cm
Max Height
• 9.4cm
Min Height

6X Systematic Series:
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Small Medium Large
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BOWENS

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2x Umbrellas, 2x Light Stands,
2x Power Leads, Sync Cord
and Kit Bag.
200/200 Twin Head.....£399
400/400 Twin Head.....£539

Gemini R Pulsar Tx Kits:
Flash Heads, 2x Reflectors,
2x Umbrellas, 1x 16cm Reflector,
1x Pulsar Tx Trigger and Cord,
2x Mains Leads, Sync Cord and Cases.
500/500R Twin Head.....£949
500/500R + Travelpak.....£1360
500/500R 3 Head.....£1499

Pulsar Radio Trigger
Twin Pack £239.99

Gemini Pro Pulsar Tx Kits:
Flash Heads, 2x Reflectors,
2x Umbrellas, 1x Wide Angle Reflector,
2x Carry Cases, 2x Skyport Transmitters,
Leads, Cables and User Guide.
500Pro Twin Head.....£1189
500Pro + Travelpak.....£1649
750Pro Twin Head + Travelpak.....£1799
1000Pro Twin Head + Travelpak.....£2049

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Card From £75.99

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2.72x11m £59.99

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2x Mains Leads, Head Case and Stand Bag.
250/250 Twin Head.....£849
250/500 Twin Head.....£909
500/500 Twin Head.....£969

NEW! D-Lite 2 RX Series Kits:
D-Lite 2 RX heads, 2x Stands, 2x 60x60cm Softboxes, 1x 16cm Reflector,
2x Carry Cases, 1x Skyport Transmitter,
Leads, Cables and User Guide.
200/200 Twin Head.....£589
200/400 Twin Head.....£535
400/400 Twin Head.....£649
D-Lite One RX Series Kits:
NEW! Umbrella Kit £375
NEW! Softbox kit £425

Skyport Universal Trigger Set £99.99

Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors,
2x ClipLock Stands, 2x Translucent/
Silver Umbrellas, 2x Carry Cases,
Leads, Cables and User Guide.
RX600 Twin Head.....£1199
RX1200 Twin Head.....£1649.99

Ranger Quadra RX Set A £1549

90" Reflector £21.99
60" Reflector Kit £44.99

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PortaLite 66x66cm Softbox £109.99

PocketWizard

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Plus III £229

Lastolite

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Softlite Reflector 55cm £129
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Sanyo. All batteries come with a 2 year guarantee.

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99 £19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
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NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
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EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
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LI50B for Olympus	£9.99
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DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£14.99
DMW-BMB9 for Panasonic	£24.99
D-L150 for Pentax	£12.99
D-L190 for Pentax	£12.99
D-L109 for Pentax	£12.99
SLM-1137D for Samsung	£12.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£99.99
For Canon 5D MkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£69.99
For Canon 450/500D	£69.99
For Canon 550D	£99.99
For Canon 60D/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Holds cable, plus 12V car charger. **£14.99**

Coin Cells, etc

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet	£9.99
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P-Type Six-Piece Neutral Density Filter Kit	£49.99 £43.99
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Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-5.6	£9.99
ET-75B Canon 70-300/4.5-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

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Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPen	£24.99 £17.99
Spudex 6x6 Washable microfibre cloth with neoprene pouch and beltclip clip	£4.99

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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 45 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from 8.2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	



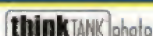
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CAMERA BAGS



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Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288



Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-485 £65 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169



Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20



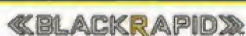
Comprehensive Vanguard range in stock!
Below are just a few examples:

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OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashgun, 2 per pack. Standard Flash £6 E690 Small £37 E702 Large £52	Protect your camera against the elements! 70-200 £109 200-300 £114 300-600 £118	The ultimate protection from the weather! 70-200 £109 200-300 £114 300-600 £118

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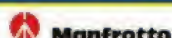
RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99



The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS



Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, 050 horizontal sliding central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, 050 horizontal sliding central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £119.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, 050 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.99	Carbon Fibre 4-section legs, 050 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.99	Carbon Fibre 3-section legs, 050 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, 050 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 quick release Weight: 0.67kg Load: 8.0kg £74.99	with RC2 quick release Weight: 1.22kg Load: 5.0kg £142.99



Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle Central Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle Central Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelto Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99



GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1882TBO £179 A1692TBO £189

Flat Traveller 2
A1182TBO £204 A1192TBO £209



A284 Tripod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £66.99

BH02 Ball Head	BH08 Ball Head
Weight: 0.4kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.39kg Load: 12.0kg £29.99

BH05 Ball Head	BH22 Ball Head
Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99

BH25 Ball Head	BH28 Ball Head
Weight: 0.4kg Load: 8.0kg £37.99	Weight: 0.4kg Load: 8.0kg £45.99

BH30 Ball Head	BH40 Ball Head
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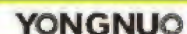
L208 TwinMaster	L308S FlashMate
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L478D LiteMaster Pro	L478DR LiteMaster Pro
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£65	£99



Yongnuo CTR-301P	£27.99
Extra Receivers	£18.99
Yongnuo RF-602	£29.99
Extra Receivers	£19.99
Yongnuo RF-603	£31.99
Yongnuo YN-460II and YN-560II flashguns also in stock!	

FLASH GUNS



Nissin Di866 MkII
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for! Includes built-in USB port for down-loading upgrades. £189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus



24 AF-1	36 AF-1	44 AF-1	52 AF-1
£49.99	£69.99	£129.99	£189.99

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features. Plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled	TTL Flash Cord Straight
£24.99	£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.
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FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused 'soft ball' effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range: Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 580EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FG2 £10.99

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl dome that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome scatters light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural and daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes: Size 1: 62.65 x 39.42mm Nikon SB600, SB800, etc Size 2: 64.68 x 35.38mm Canon 420EX, 430EX, etc Size 3: 68.72 x 46.49mm Nikon SB26, 27, 28, etc Size 4: 73.77 x 46.49mm Canon 580EX, 580EX, etc £29.99

STUDIO ACCESSORIES



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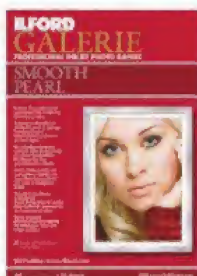


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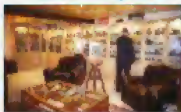
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ROGER HICKS

Were the good old days really that good? Not when it comes to photography, says Roger Hicks

IT IS easy to forget how things used to be in our own lifetimes. In 1950s England, my parents used to buy most things at small local shops. Len Gulliver's was the nearest, which was a combined grocer's and greengrocer's. Our meat came from Leverton's Butchers, while Leverton's Dairy delivered milk and cream (no dangerous foreign stuff like yoghurt) on one of those hand-controlled electric floats that followed the milkman like a huge, rattling dog. Leverton's Dairy was also a general grocer's with a small selection of sweets: I once bought a farthing chew there, because even at that age I could see that the farthing was on its way out. Inflation-adjusted, a 1950s farthing is worth about 2p today.

Opposite Leverton's Dairy was the ironmonger's, and on the other side of the road, the post office, which was also a sweet shop, although there was a far better sweet shop at the foot of the hill that turned off to the left. I forget the owner's name, because we always called it the cat-in-the-window shop, because there was a cat more or less permanently asleep in the window. I wish I had pictures of all this.

Well, we all know that nostalgia isn't what it used to be, and it's much easier to remember those picturesque little shops than to focus on the limited choices and high prices, let alone the weariness of going from shop to shop. Often, too, shopkeepers wouldn't let you choose your own vegetables. They'd pick them out for you, a mixture of the best and the second-best, because otherwise, 'It wouldn't be fair to the other customers.' That one survived for at least a couple of decades afterwards.

What has this to do with photography? Well, simply that the 'good old days' weren't always all that good. I bought my first electronic flash in about 1973, a feeble little Rollei-branded unit that cost me just over £11, or close to £100 in inflation-adjusted terms. And although electric exposure meters have been around since about 1930, in the 1950s and even '60s they were more expensive than many enthusiasts could afford. In my 1963-64 Wallace Heaton *Blue Book*, a Weston Master V (selenium cell) was £10 15s, about £160 today, and the Lunasix

CdS meter (several stops more sensitive, but with significant lag as the meter adapted to low light levels) was £27 10s, call it £380.

This meant that even in the 1950s there was significant demand for exposure calculators, into which you entered a bewildering variety of information before reading the required exposure. My Fotogram, from Concentric Indicator Laboratories, was half a guinea (10s 6d), or maybe £10 in inflation-adjusted money, but it wasn't actually a light meter as such, more a celluloid circular slide-rule.

There are two concentric rotating dials on one side, and three on the other. You begin by setting one of ten 'environment' options, such as 'ravines', which may be 'shallow and sunny' or 'deep or shaded'. This is on the two-dial side, and gives you

six 'subject numbers' for different distances ('far horizon', 'distant view', 'half distant view', 'near view', 'group or close view', 'portrait or close study'). Read the subject number and set

the cursor against it on the rim of the outer dial. Then turn the calculator over, taking care to hold the cursor in place, and twist the middle dial until the month and the time of day coincide with the cursor line. Next, on the same side, twist the inner ring until the film speed is against the 'sky condition' (eight choices from 'very dull' to 'clear sun'), and finally (again with the aid of the cursor, as the scales are some way apart) you can read the apertures and shutter speeds. You'd better hope that the subject hasn't gone away, or that autumn hasn't given way to winter, while you've been doing all this.

On the one hand, this breathtaking complexity is merely a welcome reminder of how much easier we have things nowadays. On the other, though, it is a useful illustration of the fact that exposure isn't an absolute. It depends on subject type, distance, time of year, time of day and lots more, such as whether you are shooting over 'wide inland water (sunlit)' or 'dull interior (windows remote)' instead of 'ravines' or 'snow or seafrost'. You might never want to attempt to determine exposure with one of these things, but equally, a few minutes spent in studying one might well do more to help you understand the how and why of exposure than you'd get in a decade of relying on automation. **AP**

'We all know that nostalgia isn't what it used to be'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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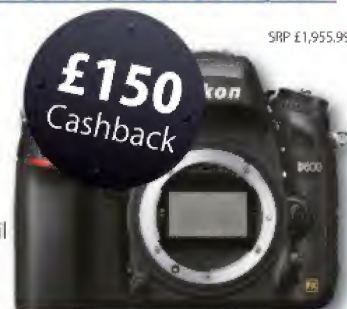
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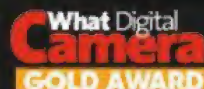
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